

Every Thursday • Issue #39 • June 27 - July 3, 1996

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FREE

**FULL JAZZ CITY CALENDAR OF EVENTS INSIDE • PAGES 18-19**



# OWEN HOWARD

**HOMEGROWN TALENT TAKES  
A BITE OUT OF THE BIG APPLE**

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**DON'T LOSE YOUR JOB**  
NEW INSURANCE SCHEME WILL  
SLASH BENEFITS

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**STERLING EVENING**  
A LOOK BACK AT  
THEATRE'S TOP NIGHT

Theatre by Araxi Arslanian • Page 25





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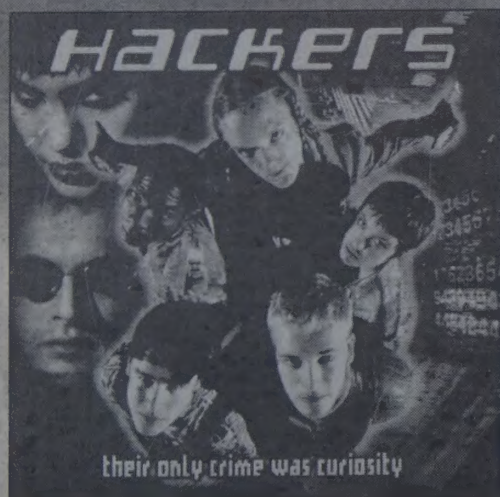
- ☐ **STAN GETZ & JOAO GILBERTO**  
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- ☐ **ELLA FITZGERALD**  
*Best of the Songbooks*
- ☐ **OSCAR PETERSON**  
*Night Train*
- ☐ **ELLA FITZGERALD & LOUIS ARMSTRONG**  
*Ella & Louis*
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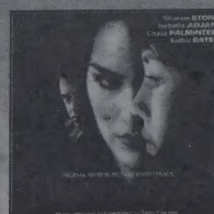
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## Heading for cellular collapse

### Vue from the top

When mankind evolved, humans interacted through speech. To communicate, people had to be within earshot of each other. Then came the telephone, which allowed humans to talk to each other by dialing a seven-digit number.

Soon, the phone number became a step on the social ladder for new acquaintances. Trading phone numbers became our sociological mating call. AT&T and Bell became mega-corporations. Teenagers had them surgically attached to their heads. That first phone call to a significant other—the one where you dial and then hang up the first couple of times before working up the nerve to actually talk to the person on the other end—became mankind's choice for contact. Your social status was judged by the number of messages left on your answering machine.

With the rise of the telephone came the onslaught of another demon. Personal credit. Soon, you could buy almost anything by dialing in the right number and reading out a credit card number. Concert tickets. Pizza. Psychic advice. Sex. More sex.

Soon, every industrialized nation on the globe became an indebted society. People throughout the western world started making minimum payments, month after month, for purchases made years before.

Disposable incomes continue to shrink—the credit system creates a drain on the economy. Person A spends X amount of dollars, artificially provided at a keystroke by a large multinational. Meanwhile, Person B, who sold the merchandise, and Person C, who made the goods, need to be paid—and they don't take credit. So, the money has to come from somewhere—out of thin air, perhaps.

Meanwhile, Person A has to pay a high interest rate for the money (s)he borrowed. This money usually doesn't remain in the country Person A lives in. When Person A draws wages, the money isn't injected into the economy; it goes to pay off debts which artificially jump-started the economy a decade ago. That's why western economies go through the hiccups known as recessions; sooner or later, people have to catch up with their credit loads.

But, the credit society has just begun. The phone is passé. Now, we have the internet. So we can spend our credit allowances on things like cybersex, cybermusic, cyberchatlines, cybergambling and cyberpizza (not yet, but give those Silicon Valley-types a couple of years to hammer out a prototype). So, the rise of the web will have one nasty side effect. "A" credit ratings will turn into "B" credit ratings. More families will declare bankruptcy. Banks will rake in even bigger profits, draining more disposable income from the real economy.

Maybe, just maybe, the government should undertake a massive project before getting down to the business of paying off the debt. Maybe it should allocate funds to pay off the credit debts of Canadians—so we can all have a clean slate and be free of the compound interest monster. That will go a lot further to improving the economy than making payments on an institutional deficit.

The Internet is coming, and for those people who believe a credit card is a licence to spend ("wow! I've got more cash! Visa just raised my credit limit by \$500!"), its shopping cybermall will prove a temptation too tough to resist.

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# FINDER

## Page 6 • Opinion

Columnist Pam Barrett thanks the Tories (in a backhanded fashion) for piling up a huge budget surplus to "reinvest" in Alberta's social programs and education system.

## Page 8 • News

Vue scribe Araxi Arslanian presents part deux of her scintillating recap of Gay Pride Week festivities in Edmonton.

## Page 11 • Music

Our crack reporting team cover all the angles as they preview the cream of the crop at this year's Jazz City festival.

## Page 22 • Film

Arnle's latest action flick delivers a lot of thrills, but lacks plot. And how many bullets would it take to knock off Mr. Schwarzenegger, anyways?

## Page 25 • Art

The Edmonton Art gallery and Calgary's Glenbow Museum are teaming up to showcase the talents of people from our home province.

## Page 26 • Theatre

Stage Polaris cast members will play multiple characters (and have fun doing it) when they present *Not the Count of Monte Cristo*.

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Photo: Ian Jackson

Clinton Carew and Amy Schindel starred in Scott Sharplin's *Scorpions*, a hit at the Festival of the NeXt Generation. See Page 24.

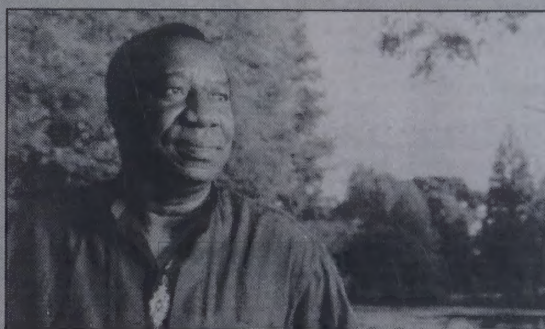


Photo: Philip Gould

Tabu Ley Rochereau, a pioneer of Soukous music, appears at Jazz City. Turn to Page 14.

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# OPINION

## Yesterday's take on Whyte Ave.

BY JONATHAN MURPHY

**S**aturday night on Whyte. In a patch of rough grass beside the CPR station, a few feet back from the sidewalk, silhouettes of two men kneeling over a motionless body.

Their voices don't sound worried but we saunter over, just in case.

The body is that of a clean-cut young man, barely conscious, ly-

ing on his side, mumbling faintly and wearing a stupid grin. Around his crotch, his jeans sport a large, dark, soaking wet stain.

In my best ersatz fatherly tone, I warn his friends to make sure he doesn't choke on his own vomit.

"Don't worry man, he'll be fine. He was just like this last Friday."

Down the road at Sherlock Holmes, the bouncers are sporting

nifty wireless headsets. Looking like displaced *Monday Night Football* coaches, they engage in intense dialogue with invisible superiors who are presumably ensconced, surrounded by closed-circuit TV screens, in some hidden control room.

Inside the carefully-fabricated period English bar, the youthful patrons are getting rowdy, drowning out the guy with the keyboard and drum machine.

In the Black Dog, the Avenue's other "authentic English" watering hole, it's much the same story. "Get me another fucking beer!" one teenager shouts at the waitress, while his friend manages to ignite his cigarette lighter by scraping it down his cheek, apparently earning the undying devotion of a giggling coterie of female admirers.

By 10 p.m. most weekend nights, there's a line-up outside the door. At least the Dog's bouncers still rely on persuasion and physique rather than high technology.

From the outside, the Strath looks much as it did early in the century, when it was the swanky hotel at the end of the Calgary-Edmonton railroad.

When I first came to town 15 years ago, ageless red-waistcoated waiters presided with solemn efficiency over the beverage needs of a motley but peaceable crowd ranging from seedy seniors to fresh-faced students.

The gentle hubbub of conversation would occasionally be interrupted by a roar of laughter or derision, usually emanating from the tables in the middle of the bar which were invariably populated by a clutch of armchair socialist philosophers.

### Mom tore my jeans

These days, those guys are strictly part of the "where are they gone now" game we play when former Edmontonians visit from out of town.

In their place sit swarms of loud, intoxicated youngsters, each dressed in grunge's tattered denim uniform—a look spoiled by the fact the jeans always appear suspiciously clean, as if they just fell out of Mom's tumble dryer. It's impossible to carry on a conversation and we repair to the Commercial.

Ah! The Comical. An oasis in the desert of plastic bonhomie which is Whyte Avenue circa 1996.

Behind its black doors the crowd dances to timeless blues rhythms, seemingly unaware of the generational revolution going on all around.

Whether it's the imposing shadow of the black Harleys parked outside or the bad publicity of last year's notorious murder linked with the hotel, rare is the young partier who ventures inside. Those who do soon realize that swearing at the waitress can save a bundle of money. You'll never have to hire Jack Kevorkian.

But even the rebels can't turn back time. Sooner or later, the smoky old place will be bought up by a holding company listed on the Alberta Stock Exchange.

The geezers living upstairs will be herded off to an old folks home, the ceiling opened up to cathedral dimensions and walls stripped down to the bare brick, punctured with panoramic windows. And one day, from behind the construction hoardings, the butterfly will emerge.

No longer the Commercial Hotel, that ugly caterpillar. Now... a beautiful brew pub.

And the kids will pour in, past the headsetted bouncers, to a new playground where they can drink 'til they puke and scream all they will, nary a bike jacket in sight.



## Tory book-fudging erases debt

BY PAM BARRETT

**W**hew! Saved at the 11th hour by King Ralph and Prince Dinning. Don't you find yourself utterly awash with an overwhelming sense of gratitude?

After three years of the harshest government spending cuts ever experienced anywhere in Canada, our provincial monarchs have finally decided we peons deserve a half-way-decent medicare system after all. Education has also been deemed worthy of "reinvestment." Same with low-income seniors. Oh, goody.

But to hell with the poor. Welfare recipients will still have to wander the streets in search of more gruel, via the food banks.

Well, geez, poor people don't vote, do they? So why include them in the "reinvestment" picture? Just a bunch of lazy, invisible bums anyway, right?

What of all those deficit budgets of the last two years? Funny how projected half-billion dollar deficits turned into billion dollar surpluses two years in a row, eh?

You and I might charge that our rulers manipulated their revenue and expenditure forecasts so that they could be sure there would be surpluses which they then had to dedicate to accumulated debt reduction because of a law they had created (and which the so-called Opposition supported).

Gosh, no! Prince Dinning will tell you. They just got lucky with

oil prices. It's just a little windfall. And the money they are now prepared to "reinvest" is merely the savings accrued on interest payments, because they were lucky enough to have the excess funds to apply to the debt.

Yep, and I'm the tooth fairy. The subtitle to their news release of June 24 should have read, "Move Over Machiavelli."

What has unfolded here is the most manipulated political agenda I have ever seen in a modern democracy. Keep in mind I lived in Britain during the early Thatcher years—even the Iron Lady couldn't have pulled off one like this.

Our provincial monarchs plan to have their cake and eat it too. And it will work, too, unless you decide to (please) clip and keep columns like this to remind you what really happened, in readiness for the next election.

Three years ago, Klein and his merry band of blueblodes were shouting deficit hysteria from the rafters. They said the accumulated debt was over \$30 billion. It would take 25 years to pay it down and all of us were going to have to make sacrifices.

Now they are saying, when you subtract the government's assets from the ledger and the payments they have made, the actual debt was less than half of what they said during the 1993 campaign and, gee, with their brilliant management, the total paydown time is only 13 years.

In the meantime, who really paid the bill? The poor, the elderly, the sick and infirm, students of all ages. Not to mention the people who lost their jobs, took serious pay cuts and the working poor.

Also hit were systems that took decades to build, particularly health care. While the blood was on the floor, needing a thorough mopping up, the government told us there was no money to do so. Worse yet, they chanted their predictable mantra: "throwing money at the problem" is no solution.

Funny how nearly \$400 million in new "reinvestment" spending no longer computes to "throwing money at the problem."

But don't count on this kinder, gentler approach to finances being a sign of a fall election. The new money for some people's services doesn't actually kick in until next year. And they will want to reannounce the same new "reinvestment" dollars at least one more time, in the form of the next provincial budget. Of course, it will be the same dollars, but our magnificent budget gods have stooped to chicanery on many occasions before.

In fact, they have perfected the art.

Your mission, dear voter, should you choose to accept it, is to remember all this when the next election is called. And then decide if these master manipulators are worthy of the thrones they currently occupy.



# UI is dead

## A word of advice: don't lose your job

### COMMENTARY

BY STEVE MATTHEW

### Part 3 in a series

Unemployment Insurance is dead. The Senate passed Bill C-12 last week and Employment Insurance is a legislative reality in Canada.

UI, with little support from the Opposition and a blind eye from the mainstream media, passed quietly into the night.

In last week's article, it was shown that the changes to UI under Bill C-12 are intended to punish those who have the greatest need for UI, primarily seasonal and cyclical workers and new entrants into the workforce.

In the first article, it was demonstrated that these changes are financially unnecessary as the UI system, a self-funding program paid for entirely by employer and employee premiums, shows a healthy surplus of \$688 million for 1995.

This week's article examines labor to UI.

### A Labor Perspective

Bill C-12 is a "dreadful piece of legislation" according to Bob Blakely, president of the Alberta Building Trades Council. "C-12 is particularly bad for workers whose vocations don't offer steady employment and new entrants into the

workforce."

It undermines the principles of universality and ahistoricity (that claim history should have no bearing on eligibility), it fundamentally changes the partnership entered into by employers and employees. It aims to end a way of life in Atlantic Canada.

In some cases, it actually subverts its own intention of getting people to accept short-term work when it becomes available. All in all, "it provides the least to those who need it most."

Apart from the continued cuts in UI benefits, Blakely notes that three of the changes are specifically bad for seasonal workers and cyclical workers, including one which also harms new entrants into the workforce.

"C-12's clawback provision, the divisor rule and the new worker and re-entrant rules are real killers."

The clawback provision hits workers both at the beginning and the end of an employment cycle. The clawback provision taxes back benefits from workers' wages in when they find jobs, continuing for up to five years if they earn over \$39,000 per year.

"It effectively changes their UI benefits into loans which undermines the notion that EI is an insurance system," says Blakely.

The divisor rule punishes workers whose work occurs in small clumps rather than in large blocks. It can reduce a worker's benefits

by up to 95 per cent because it doesn't count any earnings made more than six months previous to the benefits application.

Blakely notes "it can actually punish people who work more by decreasing their weekly benefits." People can now receive different benefits for the same amount of work at the same pay, depending on when a person has worked.

The new entrant and re-entrant provisions make it more difficult for those who suffer the most from high unemployment to receive benefits by demanding that they work more weeks than general EI applicants to receive the same benefits.

### Cooperative UI

"The UI system should be turned over to the stakeholders," says Blakely.

He believes that employers and employees should run UI as they are best able to determine what is necessary and possible. Further, this prevents the government from using the surplus to pay down the deficit.

### Good-bye to the base

Blakely sees the changes incorporated in EI as a harbinger for a new wave of immigration from Atlantic Canada. He says, "you cannot live like that anymore. You have to move. The way of life of the family fisherman is to be destroyed, just like the life of the family farm disappeared in the 1950s."

## Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9, or faxes to 426-2889. E-mail <office@vue.ab.ca> Please include full name and address.

### THE WHYTE AVENUE INCIDENT

Re: "Justice a no-go for Whyte victim" (Vue Weekly, June 20-26, 1996)

A long time ago, when I was a fairly fit teenager, I stopped three guys from beating up a man. Later in life I made an irrevocable decision: I would never do that again. As a matter of fact, I would never risk my own life trying to save anyone, except, of course, immediate family members I was on good terms with at the time.

In spite of this decision, your story has roused in me a few thoughts about what I would have done had I been there:

\* what stopped some bystander from doing what Oscar Wilde said he would do if he saw someone being sodomized: "I would attempt to interpose my body between the attacker and the victim." In other words, why didn't someone try to protect the victim, at the least by lying down on him and absorbing the blows?

\* what stopped five or six of those bystanders from jumping the attacker? The man was drunk. He may have been able to fight/kick sober, but unless he had stepped out of the Strath's telephone booth wearing a cape, he wasn't invincible.

\* what stopped the whole group of bystanders, other than idle curiosity about the condition of the victim and the excitement of the scene, from following the attacker? The police may have been short-staffed but the old British tradition of "hue and cry" is still in effect. Besides, anyone in that crowd (well, any five or six) would have been justified (one of the few justifiable occasions) in making a "citizen's arrest" because they had actually witnessed an indictable offence (attempted murder).

What the hell is going on? Where is Kitty Genovese when we really need her?

David Ferrier  
Old Strathcona Resident

### CAUSE OR EFFECT?

(Re: "The right to get lung cancer, Vue Weekly June 20-26, 1996)

You really against smoking? I'll tell you something. I'm a non-smoker. But, it is my view that the reason people smoke is not that smoking causes cancer, but that people who are prone to cancer have a tendency to smoke. People who are prone to cancer smoke, not people who smoke are prone to cancer.

Do you know what I mean? Secondhand smoke? Sure! That's because people who like inhaling secondhand smoke, even though they don't admit it, are prone to cancer as well, and thus try to get the smoke without smoking. However, because they don't actually smoke, they have a tendency to have the cancer in their lungs grow faster than real smokers.

Thank you.

Mike Ferguson  
Edmonton

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## Jazz sites require timing

### VUE Net

BY JEFF BARNUM

Our fair city is set and ready to be invaded by the be-bopping artists of jazz from around the world. To mark the occasion, we'll examine some of the choice websites for jazz festivals.

Let us start close to home, with our very own Jazz City's web site <<http://www.discover.edmonton.com/jazzcity>>. This site, while nothing particularly special or innovative, provides some timely information, with the schedules in tabled format. As well, for your home viewing pleasure, they also have the schedules in a non-table format which you can download to your very own PC.

Graphically speaking, the background was a little dark, making the text difficult to read, so I went in search of a eyes-friendly web site.

And I found it at the Victoria Jazz Festival <<http://www.vicjazz.bc.ca/jazzfest96index.html>>. What an attractive site! These folks have certainly gone all-out with their image mucking tools, putting out some very attractive backgrounds and buttons.

But I was disappointed that I couldn't search through the artists appearing at the festival, such as Owen Howard.

And so, I went to the granddaddy of all jazz festivals in Canada, Le Festival International de Jazz de Montréal <<http://www.montrealjazzfestival.worldlinx.com>>. The Search function allowed me to browse by artist name or do a full text search ("be-bop" for example). As well, I could search a particular venue, a particular day, or keep my searches confined to indoor venues. Finally, if your search produced something, you can then get more information on the artist (nothing special here—you can do this at any of the jazz festival sites), the venue, or the date the gig is being played.

Next, I visited the Ottawa Jazz Festival's site (the winner of the short URL award) at <<http://jazz.ottawa.com>>. While this site doesn't have searching capability, it has pretty much everything else. There are contests in which you can win Jazz Fest Tickets. If you're feeling generous, they also accept donations to the festival. I was also able to read the newsletter put out by the society that produces the festival.

By virtue of the fact that Edmonton's Jazz Fest is one of the latest in the season, a lot of the events being advertised on these web sites have already taken place. But, if you rush to a plane right now, you just might be able to catch Dee Daniels and the Renee Rosnes Quartet in Victoria.

Well, what are you waiting for?

Jeff Barnum loves jazz. Few things in life make his heart soar, his toe tap and his fingers itch. Jazz luminaries wanting to collaborate on future albums may reach "itchy finger" Jeff at <[jeff@vue.ab.ca](mailto:jeff@vue.ab.ca)>.

## Pride Week recap, part deux

### NEWS

BY ARAXI ARSLANIAN

Shall I compare thee to a summer's day?

No. I don't think so. It was colder than Bill Smith's you-know-what at the Pride rally this Saturday.

But let's save the bitching for dessert.

For those of you who missed *The Celluloid Closet* at the Princess Thursday, give yourselves a collective smack on the bum. Bad! Bad!

With an opening act called *Queens To Supremes*, composed of Edmonton's newest and truest drag sensations, everything was set for a party. Aside from some lack of rhythm on the part of the far-left Supreme, love was definitely in the air.

Based on a book by the late Vito Russo, *The Celluloid Closet* chronicles the evolution of homosexual images in popular media. Beginning with the "sissy," a popular stock character for the first half of the century who served the dual purpose of making the men look more manly/ladies more womanly with his uncertain sexuality (*A Thousand And One Nights*). Sissies ranged from limp-wristed vapidity to overt flouncing with Max Factor facials. Lesbians, on the other hand, tended to be gaunt-cheeked gothic villains (*Dracula's Daughter*) and leathery prison matrons, preying on nubile girls in the dark of the night.

Then there was my favorite '50s trend... the homos aren't villains anymore, but lost souls consumed

by self-loathing at their unnatural appetites (*The Children's Hour*). They usually offed themselves if they weren't being hit by cars or mowed down with bullets (*Rebel Without A Cause*).

By the '70s, we weren't killing ourselves anymore. We were killing each other and the occasional heterosexual (*Cruising*). We were nutbars on poppers and thank God people like James Caan were around to blow our brains on a stadium bathroom wall before we ran for office or something.

The 1990s now allow us to own cars, have kids, have jobs we enjoy and long-term relationships. No kissy-kissy between boys, though. Then it's tagged an ART film. Ugh. But ladies, lesbo yourselves till ya drop 'cause it sells like Evian when they think you've peed in the drinking water.

Yay!

June 21st! Orlando Books celebrated the launch of Fiona Nelson's new book *The Lesbian Motherhood*, a survey of experiences of over 30 women. Womanspace had its Pub Night Fundraiser for Pride 97 at Shakespeare's Dart & Rum-pum Room. Northern Chaps had their BBQ Social at Boots & Saddle. The Edmonton Pride Pages, a business directory of lesbians and friends, was launched at The Cook And Gardener.

Didn't see it. Didn't go. My leather gauch was at the cleaner's. Didn't want to because Calgary is better.

June 22nd!

I promised to start on a positive note.

Edmonton Vocal Minority headlined at the Pride Concert and Awards at Convocation Hall. The first half was fabulous, folks.

In *Praise Of Our Loves* by Richard Saint Clair took us musically through the triumphs and struggles of our most defining emotion.

The Michael Phair Award was received by Barry Breaux, founding member of AIDS Network and Dignity Edmonton. The latter advocates the acceptance of gays in the Catholic Church of Edmonton.

Maureen Irwin Award recipient Lorna Murray has fought the good fight on all political levels over the years. She is also a found-

ing member of Edmonton Vocal Minority.

Other acknowledgments went to Todd Jones and Kristi Harcourt (*Gay Wire*, *Queeries*), Denis-Martin Chabot for his work for same-sex benefits at the CBC, the Ain't That Queer Collective for *Brusled* (dealing with lesbian battering), the Queer-Act-Queer Conference at the U of A, Latitude 53 (*The Fag Project*), and the Catalyst Theatre for *Loud and Queer*.

Now, the rally.

A hearty group showed up despite the weather. Phair and Murray spoke eloquently of the eternal struggle. We celebrated the Phibbs-Higgins decision, an Ontario Court ruling that Phibbs could adopt her lesbian partner's son. The Supreme Court of Canada ruled that sexual orientation is protected under the Charter Of Rights and Freedoms. Businesses such as Bell Canada, Northern Telecom, Dow Chemical and the Bank of Montreal have been quietly handing out benefits to their same-sex employee couples.

Cool, you may think. We've got this in the bag. Perhaps that would explain the less-than stellar turnout at the rally. You had stuff to do. It was just gonna be the same old thing as last year. After all, it's the job of activists to change things for us, right? We Edmontonians have a proud tradition in the likes of Phair, Murray, the Pride Award recipients and every single soul at Saturday's chilly rally.

But. Is Bill C-33 law?

No. It is not. Every other province except Alberta, P.E.I. and Newfoundland outlaw sexual discrimination.

There's also that little unpleasantness called the Delwin Friend case. Remember him? Oh you don't. Let me enlighten you, Gentle Readers.

The Alberta Government and its Courts ruled that Kings College could fire instructor Friend when information about his sexual orientation came to light. Just like that. Game over.

Maybe you won't get the message until your livelihood is gone. Or your lover's. Or that of your friends and family. And when you, a taxpayer, a decent citizen, cry foul it will fall on deaf ears. They can do whatever the hell they want to you, homo. And don't you forget it.

Delwyn Friend's case is up for appeal, with costs booting up to the hundred thousand mark. Local efforts have only raised \$10,000. To make a donation contact The Gay and Lesbian Community Centre of Edmonton.

Got a modem? Make your voice known about the injustice of governmental foot-dragging. Hook up to Fax The Feds at [www.net-efx.com/faxfeds/](http://www.net-efx.com/faxfeds/).

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# Subtle but distinctive

## Men's fashions speak softly

### FASHION

BY RYAN GREENWOOD

In the past, men's fashion has celebrated the techno-freak, the strung-out street hustler and the frilly dandies.

A close look at men's fashion indicates those days are long gone.

Carrying over the trend of minimalism from women's wear, style for men does not scream fashion but simply states one's direction of style.

Kevin Mohan, manager and buyer for Hank's, explains. "Fashion is quieter for summer. It's about having someone wonder what made you stand out, rather than spotting it 10 feet away."

Blending in but still standing out is key for dressers who think switching toothpastes is a big risk. Fooling with one's image is simply too testy for some.

Men are willing to gamble with fabrics. Polyester and other synthetic fabrics are resurging in the marketplace. Well-constructed linen jackets and pants are also competing for the consumer's attention.

"Polyester and synthetics tend to be more youthful in their appeal, mainly because of price point. Linen is a very expensive fabric to manufacture and it drives retail prices up," comments Mohan.

Polyester is remembered as greasy, scratchy and sticky. Now, science and technology has reduced the shortcomings of polyester.

Synthetic fabrics are gaining ground; linen continues to surface like a fair-weather friend.

"Linen goes in and out all the time. With our small window of warm weather, it's not as strong as it would be in a warmer city. Yet, guys overlook this because linen carries a certain attitude that really sets them apart," says Mohan.

While linen and polyester compete for popularity this summer, they are not interchangeable.

Linen is easily recognized and accepted. It's more uptown, relaxed and hip. Polyester does not have an ease about it. It is designed to hold shape and form.

And no matter how it's modified, some people will



Photo: Ryan Greenwood

Fashion: Colour Blind, metallic shirt with military-inspired four-button jacket.

model: Brian Parker, Mode Models.

always think polyester is nothing more than a clothing coffin.

A good benchmark is this. Linen for subtle, quiet impressions and polyester for fiercer, more vocal expressions.

Mohan explains: "Now that polyester is more functional, it is not taboo to wear it. Yet, in work settings, you'd be better off with linen."

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### LIFE IN HELL

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BY MATT GROENING



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# Bright lights, big city

## HOWARD FEELS PULSE OF NYC'S JAZZ SCENE



Photo: Kelly Howard

Owen Howard: bringing a little Mill Woods to Manhattan.

**JAZZ**  
BY JEFF  
BARNUM

**JAZZ  
CITY**

Let's do an informal tally sheet, comparing the second largest city in North America with our glorious frozen hometown.

Eight million New Yawkahs, compared with around 650,000 E-townners. They have Long Island, we have Vegreville. They have an atrocious crime rate, we have a Tory government. They have some truly fabulous musicians, but we had them first.

Such is the case with drummer Owen Howard. Howard was born here, grew up here, graduated from McNally High School and started his music studies at the local jazz musician assembly line, Grant MacEwan Community College.

By day, he studied classical percussion at GMCC. By night he was out prowling the jazz club circuit, backing up local pianist and composer Bill Emes.

"It was good to go [to GMCC], it covered a lot of ground," says Howard.

He points out that "for me, it was really important to take other education."

And so Howard threw himself into gigging around Edmonton for a few years, essentially "saving up enough

money to move to New York."

In the summer of 1988, a few years after he left Grant MacEwan, Howard was invited to study at the very prestigious Banff Summer Jazz Workshop, under the tutelage of bassist Dave Holland. That summer stands out in Howard's memory for many reasons. First, it was "then that I realized that I had to move to New York."

As well, playing with a musician such as Dave Holland leaves an indelible impression. Howard is still awestruck years later. He describes the experience as "incredible."

After he suitably recovered from the Banff experience, he visited New York in the first three months of 1989. There, he "studied with Adam Nussbaum, sort of hung out, and auditioned for the New School [for Jazz and Contemporary Music]."

Howard was accepted and started studying in the fall of 1989 with the help of a Canada Council grant. While at the New School, he hooked up with his present compatriots (guitarist Brad Shoenpach, trumpeter Phil Grenadier) and studied with drummer Billy Hart and composer Kenny Werner.

At the New School, Howard encountered the positive effects of peer pressure. When your fellow students "are playing great, it inspires you to do the same."

It's a credit to Howard that he was able to work as a musician in New York after graduating, admittedly one of the most difficult towns for musicians. Howard was able to survive by keeping the "big picture" in mind. In fact, that's a technique he uses today.

"I'm planting seeds to get stuff happening three years from now," he forecasts.

It was the release of his first CD as a bandleader in 1995 that really got the ball rolling. *Sojourn*, featuring all of his friends from the New School, has garnered high praise from critics and audiences alike. Called "terrific" and "elaborate," *Sojourn* is a noteworthy recording.

"I'm starting to get calls I wouldn't get before, just 'cause somebody heard my CD," imparts Howard. As a result, he is "just on the edge of starting to actually make a living playing music."

Howard's classical percussion training at GMCC shows through on the disc, as he treats the drum kit as a tonal instrument, rather than a solely rhythmic one. He is forever carrying on conversations with the soloists, using the Ed Blackwell sense of free time.

Howard explains his fascination with the freer rhythmic structure on *Sojourn*. All of the drummers who make a real difference, asserts Howard, don't play a "background kind of drumming." He cites Tony Williams, Eldon

Jones, and Paul Motion as being all "really aggressive drummers

'One of the worst insults is to be told to just keep time.' Howard bristles. "That's very hard for me."

He acknowledges that "sometimes you have to [keep time]," but wonders "if it's my own band, why do I have to do that?"

Howard's experience in the big seat has put him face to face with dilemmas that have plagued bandleaders since cave men started syncopation with two rocks

"You can control things, but at the same time you can't," he puzzles.

He eventually concludes that "with these musicians, I just really want to let them do their thing, 'cause there's so much stuff that can happen." Therefore, trying to control their solos would be "wrong." After all, "if anything's going to happen, I'm going to let it happen."

What's in the future for Owen Howard? New York, for sure. He married a young lady from upstate New York, and New York's music scene is starting to employ Howard's band regularly. As well, a second disc is in the offing.

"I just finished writing a bunch of new tunes for the new disc," glows Howard, some of which we will hear when he swings through town

Possibly, there could be a performance of the Edmonton Band in New York, featuring Howard, pianist John Stetch and guitarist Mike Rud

"We keep threatening to play, but it never happens."

New York might have great things going for it, just so long as it remembers that Owen Howard came from Edmonton, Alberta, Canada.

**Owen Howard Quintet**  
**Yardbird Suite**  
**July 3-4**

## Lovano loves his song-book

**JAZZ**  
BY KEN  
KLEISAN

**JAZZ  
CITY**

Saxophonist and Blue Note recording artist Joe Lovano has no qualms about hyping himself. With two Grammy-nominated albums and numerous accolades from jazz magazines, his penchant for self-promotion is understandable.

He is extremely proud of his latest recording, *Live at the Village Vanguard*. Recorded with two different quartets, it is a double album which presents the various dynamics of his playing. The first disc presents him using three types of saxophones while interacting with Tom Harrell on trumpet and flugelhorn, Anthony Cox on bass and Billy Hart on drums. The other session features Lovano playing tenor saxophone while backed up by pianist Mulgrew Miller, Christian McBride on bass and percussionist Lewis Nash.

Happy with the organic nature and diversity of the album, he realizes some albums just end up working better than others. Excited by all his works, he explains why some records, like his Grammy nominated album *Rush Hour*, garnered more attention than others.

"*Rush Hour* was an amazing project," explains Lovano. "I look back at it now and wonder... wow, how did I pull that off? I really learned a lot from that project but it was kind of a culmination of all the things I had been experiencing as a player."

Most of Lovano's development comes from his appreciation and experience with the masters. He grew up listening to and playing music from the likes of John Coltrane, Miles Davis and Thelonius Monk. As much as these have aided his sense of musical styling, he cites one other important influence. Lovano constantly mentions and plays tunes from a collection of songs he calls, *The American Songbook*.

"Tunes from the history of Broadway and songs that really come from this country. Actually, be-bop and a lot of the jazz that developed from the beginning were based on a lot of the harmonic structures and melodies that are from that song-book. Blues and spirituals and hymns were in early jazz, that was the beginnings of improvisation. But as the repertoire opened up, people drew most of their tunes from the American song-book."

**Joe Lovano Quartet**  
**June 29**  
**Yardbird Suite**

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# A hot time in Jazz City

## JAZZ

BY MICHAEL  
J. BERRY



After 17 years, one might assume there really couldn't be much more to say about Canada's longest-running jazz festival, especially in terms of promotional hype.

But Jazz City keeps on offering a truly eclectic musical experience that, time and again, presents a world of music for our summer enjoyment. This year's Jazz City is no exception, so *Vue* has prepared a little jazz primer to (hopefully) help you decide who to consider and who to see.

We realize it's hard to anticipate every taste and not all music offered will be to everyone's liking, but we hope through the judicious application of common sense—and an overriding love of music—there will be enough sounds to delight all but the most aurally-jaded.

If there is one valid complaint levelled at this year's event it is the dearth of what might be termed "mainstream jazz." This isn't to say there is a singular lack of the most accessible jazz idiom, just that there may not be as much in previous years. Still, the quality of the musicians in this area who are coming should be of sufficient standing to level any strong feelings arising from this underrepresentation.

Most of the core jazz shows will be taking place, as usual, at the Yardbird Suite as part of its Hot Smokin' Jazz Series. It's pretty tough to find a weak link anywhere in this venue's lineup this year; all of the bands are outstanding jazz practitioners. Joe Lovano is highly regarded here, so there's not much more to add—as is Don Byron, the man whose ongoing explorations of the possibilities of the jazz clarinet have earned him well-deserved praise.

The really new delights promise to be found in the guitar-powered jazz shows of Canadian Owen Howard, the Doran Studer Group and the underrated but very accomplished Charlie Hunter Quartet. One might even go out on a limb and pick both Howard and Hunter as two of the hidden treasures of this year's festival.

Rounding out the series will be some very demanding work from Australia's Bernie McGann Trio, whose highly-charged improvisations push the established boundaries of "safe" jazz, and Edmonton's CO2 North, a septet performing the music of artists ranging from Ellington and Mingus to Sting. They will be joined by P.J. Perry for this show.

If your tastes tend to run a little further afield, the eclectic nature of this year's Jazz City means that opportunities abound to step right outside the mainstream and do a little jazz travelling. This humble scribe has to admit the world music shows at the Westin Hotel's Cabaret Series have him drooling in anticipation, especially since one of the founding fathers of Soukous music—Tabu Ley Rochereau—is slated to appear.

Without waxing too eloquent, this show is essential both for the heart and the soul. Rochereau is bringing a large (10-15 members) African dance band and if you plan to attend, also plan to be dripping wet by the time the show ends. If this one isn't sold out, Edmontonians should hang their heads in shame.

The other world music must-sees are the San Francisco-based Afro-Cuban ensemble Conjunto Céspedes. While all of this year's world music acts are top drawer, Conjunto Céspedes and Rochereau are the pinnacles. Again, if this isn't sold out, shame on you.

It should be noted that the hidden treasure in this series could well be Toronto's Punjabi By Nature. One of the world's top Bhangra acts, it brings a blend of traditional Punjabi music and dancehall reggae to Edmonton for the first time and, if the reception the band has received elsewhere in Canada is anything to go by, watch out!

Other acts, like Strunz and Farah (who open the Cabaret series), Lorraine Klassen, Linda Hornbuckle (another "could-be-hidden treasure") Lorraine Demarais and John Pizzarelli all offer a wide variety of jazz and world delights.

The pick of the crop must be the dynamic duo of the acoustic guitar, Strunz and Farah. They're bringing a hot worldbeat/latin

dance band with them and are set to win over another Edmonton audience just as they did on their 1992 appearance.

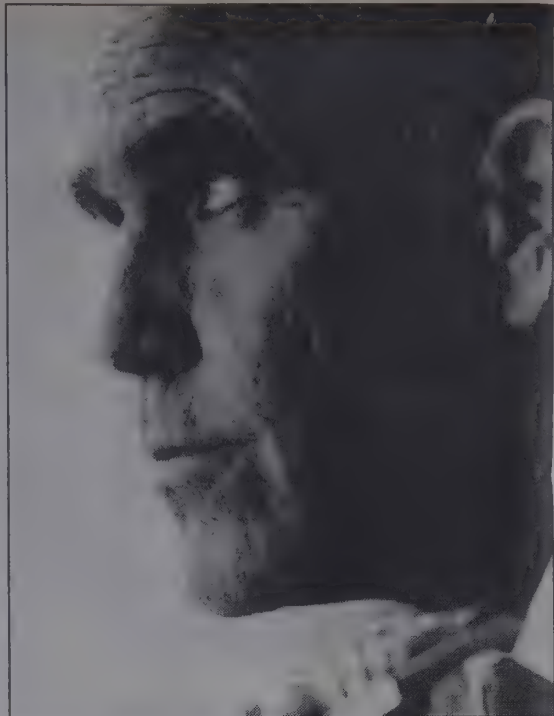
The big act at this venue, however, has to be the Jazz Passengers with (ex-Blondie chanteuse) Deborah Harry. In fact, this promises to be the highlight of the festival for many people; the combination of talent, grace and passion will prove to be a winner all around, and don't be surprised at an early sellout.

For the more adventurous and avant garde-minded among you, plan to divide your time between the Bus Barns and Hawrelak Park. CJSR FM88 is hosting a series of experimental and offbeat performances at this Fringe venue which replaces both the After Midnight series at the Yardbird and the Centennial Library series of past years.

With bands like Ab Baars from Holland, Tom Guralnik from New Mexico, the Recedents, John Law and Louis Moholo from Britain and Canada's own Kent Sangster holding court at this location, a truly international affair will be the order of the day. Take a chance on this, because people like the Recedent's Lol Coxhill and drummer Louis Moholo are two of the finest practitioners of their craft anywhere and will definitely be this series' hidden treasures.

The concerts in Hawrelak Park should be popular with a lot of jazz music's younger listeners or those exploring the more "popular" side of the genre. The Screaming Headless Torsos should appeal to all manner of open-minded types with their respective blends of jazz/thrash metal/reggae and soul/jazz/funk/R&B. Definitely not a perfect baby boomer introduction to jazz, especially when they get their mojos working on the Jimi Hendrix tunes they plan to cover.

Other stuff of note includes George Shearing at the Citadel's Shoctor Theatre, which should bring back some gentle memories for those well-versed in his style of soft jazz; the Robert Cray band at the Jubilee Auditorium—although the much-underrated opening act, The Elmer Lee Thomas Revue, promises to be another festival "hidden treasure"—and the New Orleans Connection, whose Dixieland jazz sounds will



Bernie McGann: Pushing the boundaries of conventional jazz.

be presented at Jazz City for the first time at the Westin Hotel's Marlborough Room.

There is also lots of jazz to be found in clubs around town, and the always popular Jazz Street series in Winston Churchill Square is again laden with music to amaze and astound—everything from Bernie McGann and the Screaming Headless Torsos to Phatty, the Elmer Lee Thomas Revue and Pazzport are scheduled to appear.

On the down side, the Catholics are not back this year. It should also be noted that the

Bengt Hallberg/Pro Coro show slated for the City Hall Pyramid has been cancelled. The Bass is Base show has also been scrubbed.

Over these 10 days there will be so much to see, hear and do that festival burnout becomes a distinct possibility, so please pace yourself accordingly. A programme guide is essential, so get one ASAP and let the festivities begin.

**Jazz City**  
**Various Venues**  
**June 28-July 7**

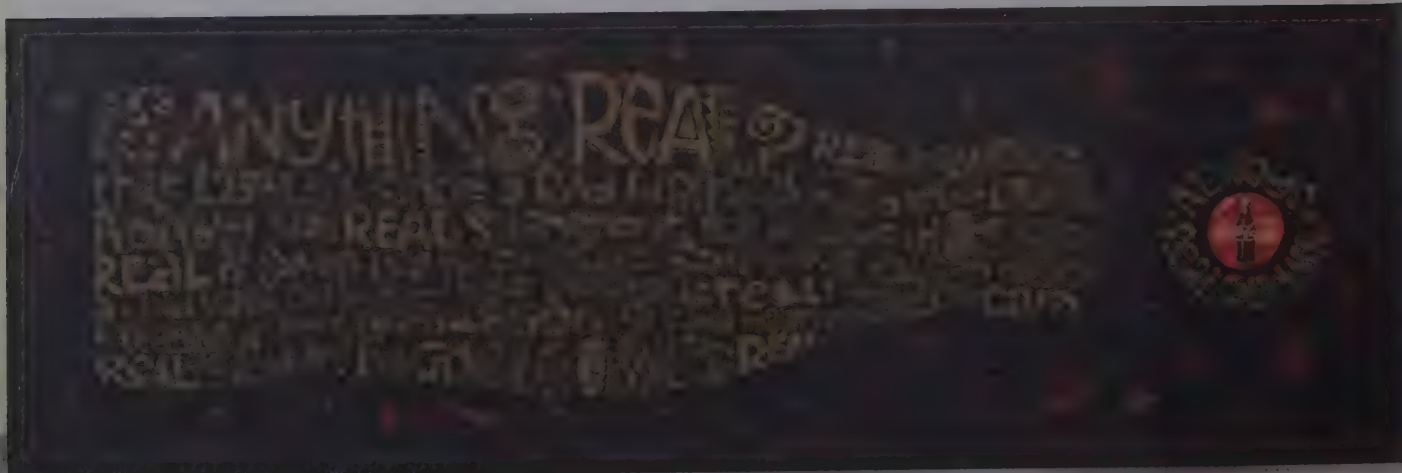
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Strunz and Farah: They won't get ripped off by labels this time.

**JAZZ**

BY MICHAEL J. HEARY



When Jorge Strunz and Ardesheir Farah last appeared in Edmonton as part of Jazz City '92, it didn't take long for word of their nylon-string virtuosity to spread among those seeking some serious jazz-world sounds.

Their two shows at the Roxy were incredibly well-received and a new generation of fans were won over.

In 1996, with seven albums under their belt, a new one in the

works and a new, self-managed organization behind them, acoustic guitar duo are poised to enthrall another Edmonton audience.

"We had a great time in Edmonton when we were here in 1992, although this time we will have a bigger group with two percussionists and a new bass player," says Strunz. "We think people will find our music upbeat, fresh and very much a solid blend of all styles of latin music—with our trademark flamenco style up front as always."

Given the style of music Strunz and Farah play, one could be for-

given for thinking of them as part of some slick, well-financed music marketing machine—but Strunz is quick to dispel that notion. Citing a series of disagreements with their previous label and distribution companies, he offers a strong exposition on the vagaries of the industry and an explanation of why one of the world's most notable world music groups has opted for a DIY approach.

"It is far too easy for artists to be ripped off in the music industry because most artists are more idealistic and often something like gamblers. The labels are run by accountants and lawyers and this whole business is one of the most corrupt in the world. We were constantly fighting for our royalties—which the label seemed to think were 'optional'—and we finally decided to take charge of our own affairs."

"We started learning the business from the bottom up, realized it wasn't all that difficult after all, set up SELVA (their organization and label) with my wife running the business end of things and things just got better from there."

Things certainly did get better. Strunz and Farah's last album, *The Heat of the Sun*, ended up at number five on Billboard's World

Music chart and Strunz estimates they have sold over a million copies of their various albums—a significant change for the better. Strunz believes one of the prime reasons they were able to do so well (and to "liberate themselves from the shackles of a medieval system.") is due to the emergence of the digital technologies of the '90s.

"It really does make recording more accessible for all manner of artists," says Strunz. "When it is tied in to large independent distribution systems—such as the one we use—that are not associated with

the big labels, it is a very effective way to get your music out. We're only sorry we didn't do it earlier."

Strunz and Farah are now ready to reap the improved benefits of their DIY approach. And, by presenting some of the finest guitar-led world music extant they should reap handsome dividends indeed, especially since World Music is the fastest growing style of modern recording.

**Jorge Strunz and  
Ardesheir Farah  
Westin Hotel  
June 28**

## Down under and clean

**JAZZ**

BY MICHAEL J. HEARY



Edmonton has been fairly fortunate when it comes to opportunities to hear great music from the Antipodes, due to the willingness of certain organizations to bring in some of the best and brightest from down under.

The Catholics and Clarion Fracture Zone are two of the groups that have given us a glimpse into the streams of original music from our sister Dominion in the South Pacific.

Like most musicians, however, these bands had to draw their inspiration from somewhere. While much of the new music coming out of Australia draws from a number of external sources, there is a strong foundation of home-

grown styles that provide much grist for modern musical mills. Blending folk, country, blues, roots, indigenous and world music streams into modern Aussie music is certainly an integral part of the Australian jazz equation. One of the true fathers of and inspirations for modern Australian jazz, Bernie McGann, is slated to appear at Jazz City on July 1 at the Yardbird Suite, as part of the "Hot Smoking Jazz" series.

The Bernie McGann Trio promises to be one of the hidden delights at this year's event, with a jazz pedigree stretching back almost 40 years. McGann, an alto saxophonist of great versatility and imagination, should serve to astound those bemoaning the dearth of "serious jazz" at the festival.

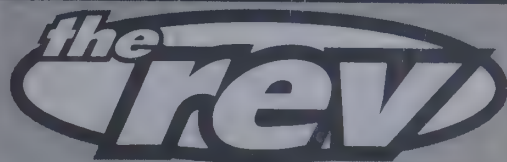
McGann has worked with some of the best in the business, plying his trade. His oft-mentioned mu-

sical eccentricities, while perhaps a little too much "out there" to attract a larger audience in his formative days, are now much more firmly implanted and accepted as a central facet for his talent, drive and presentation.

His music has been described as offering a musical melange with "daring strikes at the edge of tonality... with speechlike inflections that are at once a highly individual expression reaching back to the folk roots of jazz."

McGann's music is most assuredly not for the uninitiated, yet it contains enough seeds of expression to allow the initiation process to be undertaken without much difficulty by those unfamiliar with his style and presentation.

**Bernie McGann Trio  
Yardbird Suite  
July 1**



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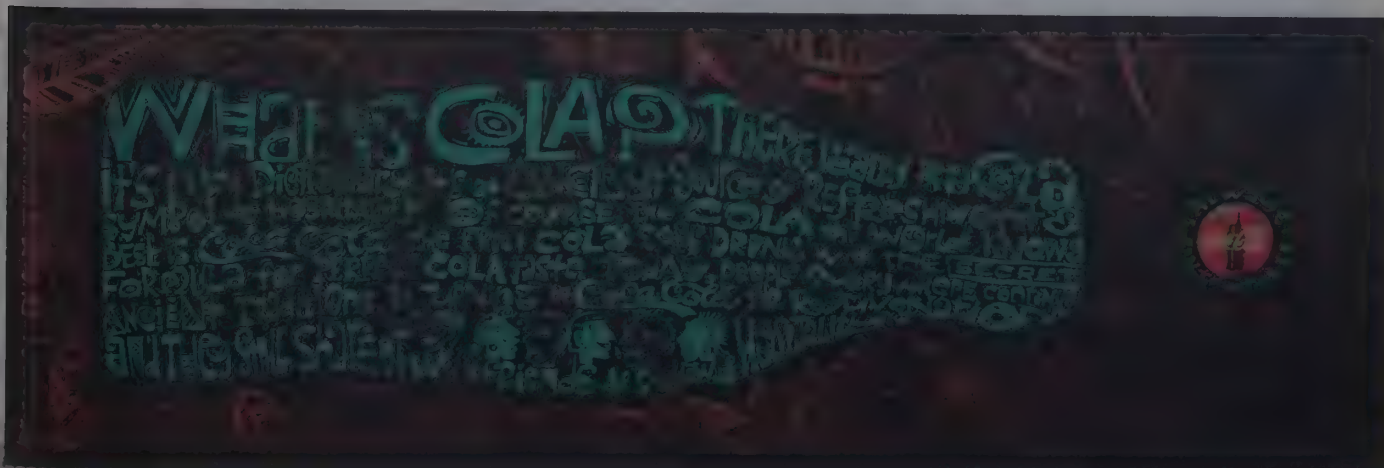
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# Recedents follow no precedents



The Recedents march to their own beat.

## JAZZ

BY MICHAEL  
J. HIRBY



There hasn't been anyone at Jazz City recently (with the possible exception of Lonely Universe) who sounds anything like the Recedents.

This British trio of electro-acoustic musical iconoclasts—or malcontents—led by the estimable sax and electronic improviser Lol Coxhill, will have listeners of all persuasions wondering just what it is about jolly old England that provides such eccentric performers. The album titles alone, like *Zombie Bloodbath on the Isle of Dogs*, pique curiosity.

The Recedents set out to

amaze, not so much to present the avant garde but to capture it then serve it up to hungry souls and questing spirits, discordant bite by discordant bite.

This is a group impossible to pigeonhole. Both recorded works and live performances indicate it'd like to keep it that way, thank you very much.

There will be no pandering to the safe and sound; nor will there be any instantly recognizable accessibility. With a sound described as a "helter skelter ride through movie horror, music hall comedy, thrash metal, jazz (the real thing), delta blues and avant garde rock," the Recedents are a delightfully exorcised slice of the British psyche.

The electro-acoustic meanderings of the Recedents are often

borne by "shimmering layers of electronic sound," yet the group is also capable of presenting skillfully measured passages of smooth spontaneity. While no one can guarantee that everything the Recedents do will sound completely right, you can rest assured that the scope of their selections will place them at the top of the originality scale for this year's Jazz City.

And, like the court jesters of old, whom they most resemble in terms of the musical court at which they will appear, the Recedents will remind us that we can all do with a little levity in our otherwise all-too-serious lives.

**The Recedents**  
Arts Barn Theatre  
July 3

# Soukous-soaked sounds heat up fest

## JAZZ

BY MICHAEL  
J. HIRBY



What can you say to attract people to one of the liveliest shows slated for this year's Jazz City festival?

One could note that Tabu Ley Rochereau is (along with Joseph Kabasele and Franco) the man most responsible for bringing the Soukous sounds of Central Africa to a much larger worldwide audience.

Or that Rochereau was the first

African artist to be released on Peter Gabriel's Real World label with the album *Babett Soukous*.

Or that he is now living in a form of self-imposed exile away from his native Zaire, where tensions between the singer and Zaire's despot, Mobutu Sese Seko, are still somewhat high.

However, all of the aforementioned depictions of Tabu Ley Rochereau are rendered moot when he takes to the stage, presenting a truly magnificent Soukous music and dance extravaganza.

For the uninitiated, Soukous is essentially a faster version of

the older rumba music that came to Africa in the '30s and '40s.

Songs are generally divided into two parts.

The singer, later joined by a chorus, offers most of the lyrics, and the second part—the *sebene*—sees the beat kicked up into a faster pace with, says Rochereau, "elaborately interlocking guitar parts that propel the melody faster and further."

"The first part is for lyrics and poetics, words where the audience listen to what the musicians are talking about. After that, *sebene* comes and people move."

People move. That, in effect, is what soukous is all about, and one listen to the driving sound that builds to a dynamic climax, with as many as 25 musicians giving their all, should convince all but the most jaded listener.

Tabu Ley Rochereau will be bringing between 10-15 musicians and singers with him, which will in no way impair the sound and spectacle his shows are known to provide.

In a departure from some of his more overtly electronically-enhanced music of a few years ago—meant to inject a degree of acces-

sible modernism, aimed at non-African audiences—Rochereau seeks to return to the more traditional roots that give soukous so much inspiration, passion and staying power.

Rochereau's live shows prove time and again the grace inherent in honest musical traditions and should see a packed dance floor gyrating the night away.

People move.  
'Nuff said.

**Tabu Ley Rochereau**  
Westin Hotel  
July 3

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# Black Cabbage a salad of sounds

FOLK  
BY PAUL  
MCWEAN

PreVUE

about three years ago, almost all of the members were playing in other local groups

This helped the band create a new sound out of the styles each member brought. Black Cabbage's sound has been described as "new world music" but member Michael Barclay better describes the group as a "soul band that plays folk instruments with a punk attitude."

The band members exchange a variety of instruments on stage and in the studio, but the primary line-up involves Craine, Kate Richmond, Dave Withers, and Mike O'Connell sharing guitar and vocal duties; Barclay on accordion, sax, and organ; Sheila Gruner on violin, Tristan O'Malley on bass and Sam Cino on drums.

Their debut self-titled CD was released last fall on DROG records. It is into its third pressing, selling 2,500 copies

Since then they have been "travelling up and down the 401 [highway in Ontario and Québec]." This is their first time out west

The first gig of the tour was in Sudbury, Ont. where they were lucky enough to be booked on tree planters' day off. The bar was

packed

"We just had to go on stage and make noise," says O'Malley

The next gig was a harder sell "The 15 people who came to the show saw us in the street," Richmond says, describing the show in Regina, where busking during the day paid off somewhat

The band played the North Country Fair last weekend in Jousard, and heads to Vancouver and Victoria before returning to Edmonton

Other notable gigs have included an anti-Mike Harris rally in Kitchener-Waterloo, Ont. this past year

"We were the only band with non-political lyrics," O'Malley says, and offers an impression of some of the other music that day

"Let's chop off Mike Harris's head / And put it on a pole"

"We played for 600 people [before the parade arrived at City Hall]," he continues. "We went downstairs, put our equipment away, came back up, and there were 10,000 people there."

**Black Cabbage**  
**City Media Club July 4**  
**Sawmill July 5 & 6**



Black Cabbage: Nothing's rotten in the state of... oh forget it.

For a young band, it's a peculiarly Canadian dream:

After you've got your music together and honed your skills playing the local bar circuit, you put your first album out and plan a cross-country tour. You book a couple of gigs, borrow a van and put in your application for a Canada Council grant to cover transportation costs.

There are grants for such things? Apparently.

The trick to these applications, jokes Black Cabbage member Nick Craine, is to "make it look like you know exactly what you're doing even if you don't."

The eight members of Black Cabbage and their sound technician have travelled across the country in their borrowed van (it belongs to the Bourbon Tabernacle Choir), from Guelph, Ont., a university town home to a cool brewery (Sleeman's) and a small but vibrant music scene

When the band came together

## NBT a hearty chew

POP/ROCK  
BY PAUL  
MCWEAN

PreVUE

last album]."

Oss and bandmates Peter Nanfara (guitar), Joe Mackay (drums) and Tony Sawchuk (bass) earned a spot on the Power 92-sponsored disc earlier this year. He was initially reluctant to enter, but is now convinced this collection is one of the best-organized in the country.

"What made it better is that everyone got to re-record their songs."

The band was able to work with a Juno-nominated producer from Toronto.

"Power 92 made a serious commitment to play these tunes," he continues. "And not just at three in the morning. They played them in prime time and ran radio ads promoting the CD for a month."

Other recent projects have included a video filmed at NAIT in March. It was shot at five different locations including "a welding shop with sparks in the background."

Sounds like it might resemble a Helix video.

"It does but it didn't," Oss says, laughing. "It worked well for the song."

**Next Big Thing**  
**City Media Club**  
**June 29**

Get a granola bar with your next album purchase and you'll probably be expecting a Grateful Dead tribute band. Alas, the bonus gift from Paul Oss and the Next Big Thing is merely a promotional gimmick, not a metaphor for a back-to-nature musical style.

"We use regular granola bars and put our own labels on," says Oss. "Now people expect it so we can't stop."

Although he chose granola bars because they're "compact and not too expensive," he's willing to attempt the metaphor.

"Power pop frosting on top of a delicious chewy roots rock centre," is his well-rehearsed description. As with chocolate-covered granola, you're "sort of fooling yourself thinking it's healthy."

Oss is happier calling his music "free-range rock," a range that has expanded over the past two years since the release of the band's first album, *Soul Cushtons*.

"On the *Power Picks* CD you get a stronger sense of the band [than on the

## D.O.A. never say die

PUNK  
BY KEN  
ILCISIN

PreVUE

notable switch is on drums.

Former stick-banger Ken Jensen died in a house fire on Jan. 29, 1995. The album is dedicated to his memory. Picking up his legacy is Brien O'Brien, former member of the Bombshells

D.O.A. is a haven for ex-members of other bands. Bass player Brian Goble was once a Subhuman, while local guitar player-done-good Ford Pier has served time in Jr. Gone Wild, Roots Roundup and Tankhog.

After almost two decades, Kiethly has nothing to prove. His actions speak louder than amps

Showing his dedication to political participation, he ran in the B.C. provincial election as the Green Party candidate for Burnaby. He came in fifth out of seven but was fortunate enough to beat the P.C. candidate. He plans to run in the next civic election

Some of his fellow band members aren't convinced it is the best idea. Kiethly explains: "Not everyone was supportive. Pier was hoping I'd lose because otherwise our tour schedule would get messed up."

**D.O.A.**  
**People's Pub**  
**June 29**

A plethora of punk bands use political commentary for "cool" points. Shouting out expletives about the government they expose the fact that their knowledge of Parliament is restricted to either George Clinton's funk band or the chocolate bar of the same name

However, there are bands who are actually mean what they spew. With 17 years of rabble-rousing to its credit, Vancouver originals D.O.A. are at it again. The 16 tracks on *The Black Spot* are classic D.O.A. rants. From rampant fans to the excessive nature of our society, the band takes on all the wrongs it can.

Instigator and lead vocalist/guitarist Joe Kiethly points out that it's not all melancholy "Having a track record of trying to effect social change is something to be proud of. However there must be some humor involved. This album, we're chainsawing people in half just for the sheer fun of it."

After so long on the punk circuit, it is understandable that there have been a few personnel changes over the years. The most





# Down south and dirty

BLUES  
BY THE  
HARBOUR

JAZZ  
CITY

Take two parts New Orleans style brass, one part funk and a bunch of soul. What do you have? The Dirty Dozen, of course.

Well, actually there's only eight of them, but the Dirty Dozen has a better ring to it than the Effervescent Eight.

The Dirty Dozen started bop-pin' to the New Orleans beat in 1977, playing the second line behind parades and funerals. From the traditional sounds of New Orleans, it moved into a funkier version of the brass band sound, still keeping true to its instrumentation—like playing the bass line with a sousaphone.

However, with its latest release, *Ears to the Wall*, the Dirty Dozen has dispensed almost completely with traditional instrumentation, reducing drummers from two to one, using electric and acoustic bass in addition to the sousaphone, adding a keyboardist and bringing in a guitarist for the majority of the tracks.

As founding member Gregory Davis explains, the two drummers in the "traditional" band left for personal reasons. Through ensuing auditions, the rest of the band "found out that (they) couldn't find two drummers that worked as well together as these guys."

As a result, they decide to hire one drummer to play the entire kit—but then they needed somebody to fill the other spot, so they



No Lee Marvin in sight

hired a keyboard player.

"We always knew our sousaphone player could play acoustic and electric bass, so we decided to take advantage of that," says Davis. "We do play such a wide variety of music—that we fit in many, many situations," says Davis. "The blues clubs, the blues festivals, the jazz clubs, the jazz festivals—we've been doing rock 'n' roll tours."

As a matter of fact, they just finished a tour with the Black Crowes—and they turned down a Sting tour which, at 18 months, "was too long."

Davis recalls the last year they played the jazz tent at the New Orleans Jazz Festival.

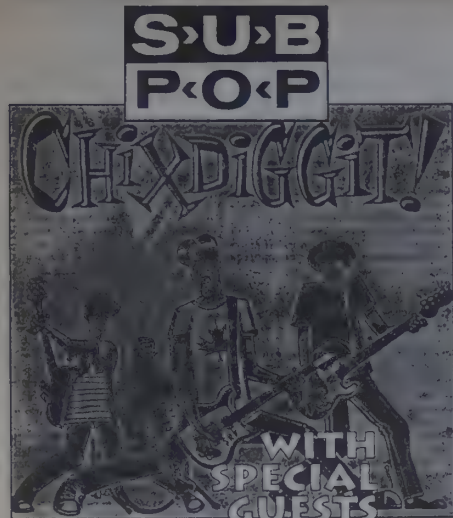
"I remember that one gig the

tent was full to capacity, people outside trying to get in, and from beginning to end, we had it going," he says. "That was in '92 or '93, and no matter where we go, I still have people talking about that particular show."

It was then, in Davis's words, they realized that "they couldn't play that tent anymore," and that they now have to play "rock 'n' roll stages."

Sure hope the Westin has insurance for the roof when it raises through four or five stories of hotel rooms...

**The Dirty Dozen**  
The Westin Hotel  
July 2



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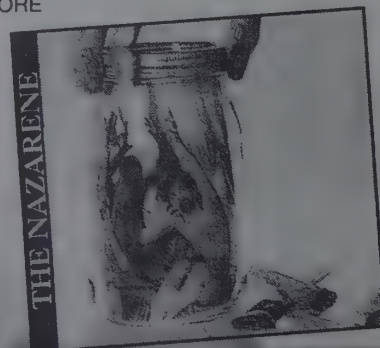
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Christy Doran, Phil Minton, Amin Ali and Freddy Struder. Hendrix.

## Jimi goes jazz

JAZZ  
BY KEN  
ILCISIN



Mention the name Jimi Hendrix and visions of a man who played guitar stoned far better than you could straight will enter your head.

Think again. Think jazz. Think Doran and Struder.

Electric guitarist Christy Doran and percussionist Freddy Struder have been playing together for over 30 years. On their recent outing, *Play the Music of Jimi Hendrix*, they cover nine classic tunes by the master of reverb. With the help of Phil Minton's vocals and Amin Ali's electric bass, the mixture of European and American talents examine Hendrix from an entirely new angle.

"For us, Hendrix is a genius and one of the most important musicians of the century," explains Switzerland-born Struder in the best English he can manage. "If you look at a tune, like 'Third Stone from the Sun'... 30 years

ago, when I used to listen to it, I never would of thought there was so much composition to it. If you analyze it, there are eight bars and open bars and 16 bars. It's a whole puzzle... for that time it was like avant garde."

Originally Hendrix was a quintet, with legendary keyboardist/tenor horn player Django Bates helping out. Raised in Britain, he played with former Yes drummer Bill Bruford in Earthworks and was the lead composer of Britain's influential mid '80s big band, Loose Tubes.

One would think losing a key player like Bates would be catastrophic, but Struder is understanding.

"We would of liked to tour with Django but he got very busy after the first tour. For me it's more interesting (now) because I get to play more. Before Django always used to take a big space soloing... I think it's a good band now."

**Hendrix**  
Heritage Amphitheatre  
June 30

## Byron embraces issues

JAZZ  
BY JEFF  
BARNUM



Don Byron is the musical equivalent of Spike Lee.

That is, a very talented, intelligent, outspoken artist. In his latest CD, *Music for Six Musicians*, "...that sucking sound..." (For Ross Perot)," and The Importance of being SHARPTON."

In the first track, black poet Sadiq intones "When Steel spoke the fable picture a kind of underground railroad/Delivering us in the dead of night from the inner city to the suburbs/Yea, like right into the band of the Klan?"

Byron is rightfully unapologetic for his social conscience. "If a lot of musicians don't focus on (social issues), that's really their deficit. 'Cause all of the '60s music was about politics," says Byron. "If other people aren't interested in the politics of their day, that makes them different than (John) Coltrane, (Charles) Mingus."

Byron hadn't played improvisationally until he attended the New England Conservatory, where he studied "jazz at its base, but maybe a little more adventurous than what the jazz department was doing. We looked at a lot of contemporary classical pieces and a lot of ethnic music."

This different take on music is readily apparent in *Music for Six Musicians*.

"Once you get past viewing music almost as a folk activity, which means that, at will, you can play something the same or similar as some guy who's dead, that musical composition seems to be about playing with expectations, or setting up normalcy and abnormalcy in a piece," says Byron.

"People who compose as opposed to write tunes tend to do stuff like that."

On *Music for Six Musicians*, Byron combines latin rhythms with dissonant harmonies presented on clarinet, cornet and piano.

Byron's group, also named Music for Six Musicians, features Edsel Gomez on piano and Papo Pepin on congas.

Makes you wonder if sometime soon we'll see a Spike Lee flick underscored by swaying clarinets.

**Don Byron**  
Yardbird Suite  
July 2

## MUSIC



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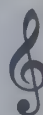
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**Kevin Cook**  
with special guest Lester Quitzau

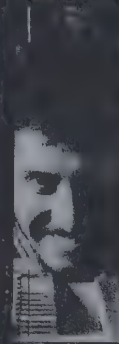


FRIDAY/JUNE 28/9:30 PM - 11:30 PM

## Bob Wiseman

\$9<sup>00</sup>

Bob Wiseman came to prominence as a member of Blue Rodeo. He left the band in 1992 to pursue his unique blend of jazz, pop and aggressively thought-provoking political themes. Check out "Beware of Bob" on *Sabre Toque Records* and "Accidentally Acquired Beliefs" on Warner Music.



SATURDAY/JUNE 29/9:30 PM - 11:30 PM

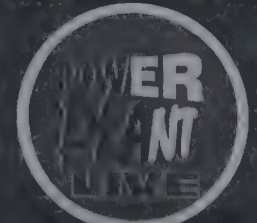
## P.J. Perry Quartet

\$8<sup>00</sup>

Mark Miller of The Globe and Mail calls Juno-award-winner P.J. Perry, "one of the premier bebop saxophonists in the world." Catch him live and check out his three recent CDs "My Ideal" and "P.J. Perry Quintet" on the Unity label, and "Worth Waiting For" on Jazz Alliance.



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**FRIDAY/JULY 5/9:00 PM-11:00 PM**

## Nigel Mack and the Blues Attack

\$6<sup>00</sup>

With his powerful vocals, harmonica & slide guitar, Nigel Mack serves up his *Blues Attack* CD on *Chicago, Delta and Blues*.

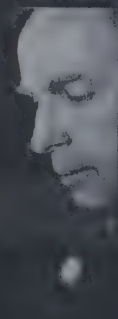


WEDNESDAY/JULY 3/8:30 PM - 10:30 PM

## Paul Plimley

\$5<sup>00</sup>

Vancouver pianist and composer, Paul Plimley has been pushing at the boundaries of improvised music for the past 20 years. He has recorded more than a dozen acclaimed albums with the likes of Cecil Taylor, George Lewis, Barry Guy and Hank Benmink.



SATURDAY/JULY 6/9:00 PM - 12:00 AM

## Billy Newton-Davis & Washington Savage

\$14<sup>00</sup>

Billy Newton-Davis burst on the music scene in the 1980s with two ranch albums for CBS "Love on a Contact Sport" and "Spellbound". In 1991 he joined The Nylons recording "Live in Love" before resuming his solo career in 1993.





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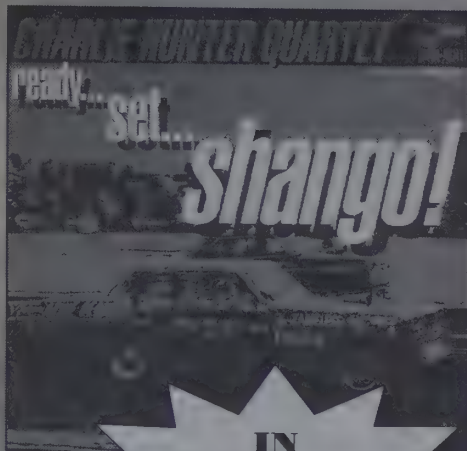
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to

**SAM's Whyte Ave**

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8:00 PM

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**JAZZ PASSENGERS**  
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QUARTET**  
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TORSOS & HENDRIX**

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1:00 PM - 10:00 PM

**HAWRELEK PARK  
AMPHITHEATRE**

Double Bill Concert  
**LORRAINE DESMARAIS**  
**JOHN PIZZARELLI**

8:30 PM

**DORAN - STUDD  
MINTON - ALI**  
**BERNIE MCGANN  
TRIO**

8:30 PM

**BERNIE MCGANN  
TRIO**  
smokin' hard for  
the Australian

8:30 PM

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9:00 PM - 12:00 AM

**ANNA BEAUMONT TRIO**  
7:00 PM - 11:00 PM

**MICHAEL BEARS**  
7:45 PM - 11:00 PM

**NOV DEWS**  
8:00 PM - 1:00 AM

**NOV DEWS**  
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**NOV DEWS**  
8:00 PM - 1:00 AM

**BLACKBOARD JUNGLE**  
10:00 PM - 2:00 AM

**ANNA BEAUMONT TRIO**  
7:00 PM - 11:00 PM

**HELEN HOLAN**  
7:45 PM - 11:00 PM

**NOV DEWS**  
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**BLACKBOARD JUNGLE**  
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**HELEN HOLAN**  
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**BLACKBOARD JUNGLE**  
10:00 PM - 2:00 AM

**ANNA BEAUMONT TRIO**  
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**BLACKBOARD JUNGLE**  
10:00 PM - 2:00 AM

**ANNA BEAUMONT TRIO**  
7:00 PM - 11:00 PM

**HELEN HOLAN**  
7:45 PM - 11:00 PM

**NOV DEWS**  
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**NOV DEWS**  
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# JAZZ CITY 1996

Tues. July 2 Weds. July 3 Thurs. July 4 Fri. July 5 Sat. July 6 Sun. July 7

		<b>EDMONTON CITY BAND</b> opening act <b>KEVIN LEE THOMAS</b> 8:00 PM <b>JAZZ CITY</b>		<b>TORONTO TALA ENSEMBLE</b> with Kathak dancer <b>MANNA DAS</b> 8:00 PM <b>PROVINCIAL MUSEUM THEATRE</b>	<b>CBC</b> <b>Radio 740</b>
<b>Funk &amp; Blues Party</b> <b>LINDA HORNBUCKLE</b> <b>THE DIRTY DOZEN</b> 8:30 PM	<b>African Dance Party</b> <b>TABU LEY RUCKELAU</b> the rhythms of Zaire 8:30 PM	<b>World Music Party</b> <b>MARACAJAI</b> <b>PUNJABI BY MATWANI</b> 8:30 PM	<b>African Dance Party</b> <b>WUEN-NO-SAM</b> <b>LOUANNI KLASSEN</b> 8:30 PM	<b>Afro-Cuban Dance Party</b> <b>CONJUNTO CÉSPEDS</b> a scintillating 12-piece band 8:30 PM	<b>Edmonton</b> inspiring it's tomorrow
<b>BEV BYRONI SEXTET</b> opening act <b>YVES ROCHAS TRIO</b> 8:30 PM	<b>OWEN HOWARD QUINTET</b> opening act <b>LAW &amp; MONROE</b> 8:30 PM	<b>OWEN HOWARD QUINTET</b> Koch Recording Artists 8:30 PM	<b>CHARLIE BROTHER QUINTET</b> Blue Note Recording Artists 8:30 PM	<b>CHARLIE MONTY QUINTET</b> "Ready ... Set ... Shango!" 8:30 PM	<b>Canadian Heritage</b> <b>Patrimoine canadien</b>
<b>THE SORALINICK TRIO</b> post-modern jazz from Albuquerque 8:00 PM	<b>THE NEGROENTS</b> from England opening act <b>SORALINICK TRIO</b> 8:00 PM	<b>JOHN LAW &amp; LOUIS MONROE</b> from England & South Africa 8:00 PM	<b>KENT CAMERON PRESENTS</b> with saxophonist <b>THOMAS CHAPIN</b> 10:30 PM	<b>KENT CAMERON PRESENTS</b> with saxophonist <b>THOMAS CHAPIN</b> 10:30 PM	

Tues. July 2 Weds. July 3 Thurs. July 4 Fri. July 5 Sat. July 6 Sun. July 7

<b>EDMONTON CITY BAND</b> 9:00 PM - 1:00 AM	<b>EDMONTON CITY BAND</b> 9:00 PM - 1:00 AM	<b>BEV BYRONI</b> 9:00 PM - 1:00 AM	<b>BEV BYRONI</b> 9:00 PM - 1:00 AM	<b>BEV BYRONI</b> 9:00 PM - 1:00 AM	
<b>JOHN HENRIKSEN SEPTET</b> 9:00 PM - 1:00 AM	<b>JEFF HENDRICK QUARTET</b> 9:00 PM - 1:00 AM				
<b>BOPIE &amp; THE SHUFFLEBOARDS</b> 3:00 PM - 1:00 AM	<b>THE HEADBUTTER</b> 9:00 PM - 1:00 AM	<b>SMOKEY'S PLAYGROUND</b> 9:00 PM - 1:00 AM	<b>STEVE MCGARRATT'S BAIN</b> 10:00 PM - 2:00 AM	<b>MURPHY'S LAW</b> 10:00 PM - 2:00 AM	<b>THE HEADBUTTER</b> 9:00 PM - 1:00 AM
<b>JOHN FLEMMING TRIO</b> 7:00 PM - 11:00 PM	<b>JOHN FLEMMING TRIO</b> 7:00 PM - 11:00 PM	<b>SHIRAZ CRAWLEY TRIO</b> 8:00 PM - 11:00 PM	<b>SHIRAZ CRAWLEY TRIO</b> 8:00 PM - 11:00 PM	<b>SHIRAZ CRAWLEY TRIO</b> 8:00 PM - 11:00 PM	for more information on the <b>the MUSEUM</b> Jazz Club Series plot up your copy of the <b>the MUSEUM</b> Jazz Club Series available early June at all <b>the MUSEUM</b> Jazz Club Series venues
	<b>BLACK CABBAGE</b> 9:00 PM - 1:30 AM	<b>OSCAR LOPEZ</b> 9:00 PM - 12:00 AM		<b>SPECIAL DELIVERY</b> 9:00 PM - 1:30 AM	
			<b>LOS CAMINANTES</b> 10:00 PM - 2:30 AM	<b>LOS CAMINANTES</b> 10:00 PM - 2:30 AM	Be sure to check the guide for the fabulous <b>the MUSEUM</b> Jazz Club Series with more than <b>50</b> in prices to be won
<b>TLO PAZ LATIN QUARTET</b> 9:00 PM - 11:00 PM	<b>TLO PAZ LATIN QUARTET</b> 9:00 PM - 12:00 AM	<b>TLO PAZ LATIN QUARTET</b> 9:00 PM - 12:00 AM	<b>JAZZBERRY BAIN</b> 10:00 PM - 1:30 AM	<b>JAZZBERRY BAIN</b> 10:00 PM - 1:30 AM	<b>THE MUSEUM</b> Jazz Club Series 10:00 PM - 1:30 AM
		<b>JAZZBERRY BAIN</b> 7:45 PM - 11:00 PM	<b>LOUIE BARNHARTT TRIO</b> 7:45 PM - 11:00 PM	<b>LOUIE BARNHARTT TRIO</b> 7:45 PM - 11:00 PM	<b>MICHAEL KEENE</b> 7:30 PM - 11:30 PM
<b>BERTONCINI &amp; ZANCAL</b> 6:00 PM - 10:00 PM	<b>BERTONCINI &amp; ZANCAL</b> 6:00 PM - 10:00 PM	<b>BERTONCINI &amp; ZANCAL</b> 6:00 PM - 10:00 PM	<b>BERTONCINI &amp; ZANCAL</b> 6:00 PM - 10:00 PM	<b>BERTONCINI &amp; ZANCAL</b> 6:00 PM - 10:00 PM	At press time, the <b>the MUSEUM</b> Jazz Club Series has to be re-scheduled as possible, but they are subject to change
<b>PAUL PLIMLEY</b> 9:30 PM - 11:30 PM	<b>NIGEL MACK BLUES ATTACK</b> 9:30 PM - 11:30 PM	<b>NIGEL MACK BLUES ATTACK</b> 9:30 PM - 11:30 PM	<b>DANIEL SCHNEE TRIO</b> 9:30 PM - 1:00 AM	<b>DANIEL SCHNEE TRIO</b> 9:30 PM - 1:00 AM	<b>THE MUSEUM</b> Jazz Club Series 10:00 PM - 1:30 AM
<b>BLACK AND TRIO</b> 6:00 PM - 9:00 PM	<b>A LUTY EXPONENTIAL</b> 8:00 PM - 12:00 AM		<b>BLACK CABBAGE</b> 9:30 PM - 1:30 AM	<b>BLACK CABBAGE</b> 9:30 PM - 1:30 AM	to confirm artists and performance times Some clubs may have a cover charge or a food and drink minimum Please check with the individual clubs about this as well
<b>CHRIS ANDREW DUO</b> 5:00 PM - 8:00 PM	<b>CHRIS ANDREW DUO</b> 5:00 PM - 8:00 PM	<b>CHRIS ANDREW DUO</b> 5:00 PM - 8:00 PM	<b>MARIA MARINA QUARTET</b> 8:30 PM - 11:30 PM	<b>MARIA MARINA QUARTET</b> 8:30 PM - 11:30 PM	<b>THE MUSEUM</b> Jazz Club Series 10:00 PM - 1:30 AM
<b>MOBYA NICHOLSON</b> 5:00 PM - 9:00 PM	<b>BRUCE MORASCY</b> 5:00 PM - 9:00 PM	<b>BRUCE MORASCY</b> 5:00 PM - 9:00 PM	<b>BRUCE MORASCY</b> 5:00 PM - 9:00 PM	<b>BRUCE MORASCY</b> 5:00 PM - 9:00 PM	

## Screamin' out loud

JAZZ  
BY KEVIN  
ELKIN

JAZZ  
CITY



Hey, how can a headless torso scream, anyway?

The influences which affect an artist are many and varied. In David "fuse" Fiucynski's case, they range from fairly intro-spective to out-right indulgent. Guitarist for a jazz-oriented New York band which melds rap, jazz and metal for its own expressive purposes explains how indulgence affected him endlessly, mainly through his band's name, Screaming Headless Torsos.

"I had too much beer when I was going to college. I was hanging out with friends and it came up. It just stuck in my head."

Fuse finds other topics he prefers to talk about. The quintet has released a self-titled debut which captures the Torsos live vibe. The type of music it plays is an inspiration for verbosity. Both what the Torsos are doing and how it's classified intrigue him.

"There are two traditions in jazz or any music. One is preserving and the other is innovation. I think we're kind of in-between. I don't think there's milestones or groundbreaking material in the Torsos, but you're not going to see us playing standards," Fuse explains.

"I've been trying to push this term 'art funk.' If I think about the band, you have art-rock sensibilities, it's groove oriented, and it has jazz. I think the term art rock sums it up but it's not art rock. We're not really a rock band or a jazz band or a funk band. We're all of those and none of those. That's the best term I can

think of but then again most of the times we play OK music and that's probably the best term right there."

A number of styles are pressed together, a move which makes sense for a band which started as a punk and reggae act fronted by an opera singer. After the former ensemble no longer intrigued Fuse, he put together the new group. He finds fans and critics can't always link the divergence in his music, but to Fuse, it's all rather self-evident.

"The common thread is the sandwiching of different parameters from different areas and styles. When they successfully come together you have an exciting mix of styles," he explains.

An obscure sense of fusion is the band's raison d'être so if you feel like listening to several radio stations without switching the dial, the Torsos will fulfill that need. All on one recording.

**Screaming Headless Torsos**  
Heritage Amphitheatre  
June 30

## Blind jazz delights

JAZZ  
BY KEVIN  
ELKIN

JAZZ  
CITY

'good evening ladies and gentlemen tonight we'll be doing a medley of ...' recalls Shearing.

Throughout the Second World War, he was urged by a number of Americans (Glenn Miller among them), to move to the United States. In 1947, Shearing did exactly that, taking residence in New York City.

There, he met and played with all sorts of jazz legends, present and past.

"My wife would take our young daughter down to the Three Deuces where I was playing with Ella Fitzgerald. Ella took one look at Wendy and said that tomorrow she would have the biggest doll for her. My wife and I cautioned Wendy that these sorts of things were said in show business all the time, but sure enough the next day was the nicest, biggest doll I had ever seen."

Shearing is being backed by Victoria area bassist Neil Swainson ("the best bassist there is").

It's definitely a performance you don't want to miss.

**George Shearing**  
Citadel Theatre  
June 28

George Shearing is what I call a switch hitter. One moment, he's jamming on the bandstand in a duo or quintet, another he's penning music for the stage and yet another he's performing Mozart piano concertos.

Fortunately, for the sake of my phone bill, we confined our discussions to jazz. Shearing got into show business at a young age.

"My earliest memory is when I was three or four and I heard something on the radio and I went and picked out the melody on the piano."

Twelve years later, he was making his music debut in an all-blind band (Shearing is congenitally blind). Through the band, he had occasion to hook up with jazz critic Leonard Feather, which then led to a stint at the BBC.

"The BBC announcer would come on and say 'you will now be hearing the music of George Shearing' and then I came on with my best Cockney accent and said

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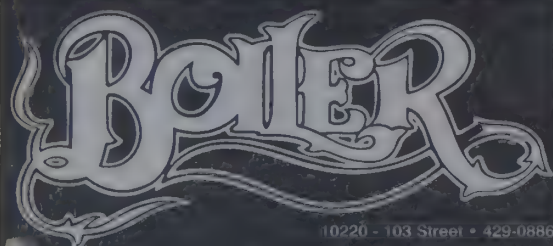
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# '90s acts honor Andy

I SHOT ANDY WARHOL  
out  
(WEA)

Being that Andy Warhol is mentioned in the movie, it goes without saying that the soundtrack closes with a John Cale opus; that Luna (a Velvet Underground-inspired band) opens the soundtrack with a cover of Donovan's "Season of the Witch."

Overall, a collection of '60s and early '70s standards (MC5's "Kick Out the Jams," the Lovin' Spoonful's "Do You Believe in Magic"), new tracks by today's hottest stars (highlights are Yo La Tengo's "Demons" and Pavement's "Sensitive Euro Man") and old tracks covered by today's up-and-comers (keep an eye out for Aussie teen phenom Ben Lee's rendition of "Itchycoo Park" and Uncle Tupelo alumnus Jeff Tweedy-fronted Wilco's cover of Neil Young's "Burned").

But for every good track, there's a klunker to match. Jewel's version of "Sunshine Superman" is simply atrocious. R.E.M.'s cover of "Love is All Around" (which has been out for a while as a b-side) is pedestrian.

Steven Sander

CHARM FARM  
Pervert  
(PRA/Mercury)

Lots of records have at least a couple of gems on 'em, real absolute keepers, but out of a hundred new releases, how many are strong from start to finish? Depending on your mood, your answer could range from .01 per cent all the way up to, say, five per cent! Not a great ratio, is it?

Every record on Denver's Charm Farm and mastermind Dennis White, may just make it into that narrow category. From the opener, the instant classic gender-bender rock song "I'm A Man," Charm Farm have the hooks, strong arrangements and, if you care, a snappy way with words. The songs run the gamut from rawk anthem to hurtin' ballad to disco frenzy.

Every track has something you can take away with you, whether it's a memorable chorus, cool guitar line, or witty turn of phrase. Take "Superstar," the five minute-plus send up of the Studio 54 mentality—the dry sarcasm is eclipsed only by the song's earnest enthusiasm—the song is so over the top that many clubgoers will scarcely realize their scene is actually being lampooned, uh-huh!

For the most part, White's lyrics speak in a common enough language to be understood by anyone.

Given that the whole pop music industry is largely built on fantasy, a nice little reality check is a good thing to come across. Yes, good stuff here, and lots of it.

T.C. Shaw

PAUL WESTERBERG  
Eventually  
(WEA)

Paul Westerberg has always been a great songwriter. Oh sure, he allowed himself to be compromised over the last two Replacements albums (but every band has only a finite amount of great material to put out, anyway), but, Christ, can the man write a hook.

That's where the strength of *Eventually* lies. This is Westerberg stripped down, without all the alcohol-haze and punk distraction. With slick production from Brendan O'Brien and a little help from a bevy of guest musicians (including fellow ex-Replacement Tommy Stinson) Westerberg flies through 12 quick vignettes—perfect for a summer's day.

Easily listenable and perfectly enjoyable. While there are no exceptional landmarks here (Westerberg will never top "Here Comes a Regular"), the co-king of Minneapolis music (sharing the title with Bob Mould—of course!) shows he is still much worthier than most who cart around much larger budgets.

"You've Had It With You" stands



out as the most interesting track on the album—and the hardest rocker. Westerberg spits out the lyrics in a distorted voice over a sea of reverb. It's throwback to the '80s for the songwriter. But most of the material isn't in-your-face kind of stuff. Westerberg is much happier as a balladeer, not a world-beater.

Steven Sander

THRONEBERRY  
Trot Out the Encores  
(Alicia)

Lead singer Jason Arbenz's songwriting and arranging style easily brings comparisons to Buffalo Tom's Bill Janovitz or the Afghan Whigs' Greg Dulli.

Like the music of Buffalo Tom or the Whigs, Throneberry's strains aren't striking on the first listen. But after three or four spins, more of Arbenz's songwriting genius comes through. This album will grow on you.

Arbenz's voice even sounds like Dulli's—a pained rasp trying to make sense out of the despair he feels. Despair which is of his own making.

Named after the New York Mets' first bona fide superstar (Marv Throneberry thrilled fans with his ineptitude), the band hits a musical home run.

Sometimes, Throneberry allows the guitars to jangle. But don't worry. Throneberry isn't out to make a big splash—rather to create a collection of songs which will endure while other records you liked a whole lot better on their first listens get trotted out to the used record shops.

Steven Sander

BOLOPHOBIA  
Goldfinger  
(Mojo)

Crunchy guitars, slick harmonic vocal overdubs and that now trendy crapsounding snare drum are the key ingredients in the dozen songs on this self-titled debut.

It's not all 4/4 on the floor for the Santa Monica quartet — "Stay" con-

tains a genuine ska-flavoured intro. "Only A Day" has an acoustic guitar frantically strummed in the background and is the LP's longest track. "King For A Day" begins with some pure hybrid reggae before returning to the band's forte, which is anthemic, high-speed power pop. The album's centrepiece, the ska/grunge rave-up "Answers," is easily the most memorable of the 14 cuts, many of which clock in at under three minutes each. Best Funny Lyric (referring to L.A. and spoken during "The City With Two Faces") "...but I have had more motorcycles stolen here than Nirvana had songs about heroin."

T.C. Shaw

VITAPUP  
An Hour With Vitapup  
(True North/MCA)

Well, more like 54 minutes with Vitapup, but who's counting? These 20 vignettes (I hate to call them songs—these snippets of music breeze into each other and create one musical unit) are one part lo-fi experiment another part Sonic Youth.

The North Carolina trio create an experience in punk rock minimalism. Some of the tracks are so short that there is barely time to absorb the lyrics. The band parodies their own distaste of songs which clock in over two minutes.

"Ray made these up in the studio not to say they're not good lyrics," are the only words singer Raphael Heatley mumbles in "Burger King."

But what Vitapup does create is the sense that this album was recorded in one shot—someone just left a tape player running while the trio was jamming in a Tarheel basement. Just like a Lou Barlow project, Vitapup have the ability to make the listener believe they're making it up as the band is going along.

But what comes out is well worth it. It's an inventive mish-mash of hyped-up guitars and understated vocals which makes the Archers of Loaf look as mainstream as Bon Jovi.

Steven Sander

## Gary McGowan's Profiles

Name: Paul Oss

Notoriety: Mainmeister of Paul Oss and the Next Big Thing, purveyors of roots rock music with power pop frosting.

Next Gig: June 29 at the City Media Club.

Humbling experience: Everytime I talk to Mike Ross.

First concert attended: Queen at the Montreal Forum in 1978.

Most important thing ever learned: To know who you are and listen to your own instincts.

Home: Anywhere on the South Side.

Most creative time of the day: Early afternoon.

Who's garage sale would you most like to attend: Pete Townshend or Harpo Marx.

Ambition: To play music full-time or join the "Men of Success."

Age: Metaphorically, I'm around 19.

Memorable school experience: Rolf Nelson was my Grade 11 English teacher. Whenever he came in the



Paul Oss

room my friends and I used to "bark" out his first name... like dogs. It drove him crazy.

If you were an animal which one would you be: A monkey.

Fantasy: To juggle pink grapefruits with Leonard Cohen.

Hobbies: Cycling, working out, reading, levitating, meditating.

Favorite TV show: It's a tie between *Seinfeld* and *A&E's Biography*.

Epitaph: Who turned out the lights? Anything you wouldn't wear: No.

Gary McGowan hosts Post Modern Sundays at 6 p.m. on Power 92



# Disney has 'back problems

MOVIES  
BY JASON  
MARGOLIS

ReVUE

The Disney empire has been under fire in recent months for abandoning its "family values." American right-wing religious leaders and politicians are upset by the company's recognition of employee spousal benefits to same-sex partners, a common practice of most companies in Hollywood.

Now film critics are jumping on the same bandwagon, attacking Disney for making *The Hunchback of Notre Dame*, an animated film many claim isn't very appropriate for children.

It should be noted that Disney does have a history of making bold moves in what is generally considered kid's fare.

They killed Bambi's mom. They killed Simba's dad. They had Baloo the Bear dressed in drag. They encouraged the use of hallucinogens by producing the trippy *Fantasia*. And that's just a small sample. I personally remember being completely freaked out by a witch scene in *Snow White*—and I was 21 at the time.

Admittedly, I don't think I would want preschoolers flocking to this flick, especially without parental supervision. There are some risqué moments and some of the humor is rather Monty Pythonesque. Still, it's not exactly *Fritz the Cat*. It is dark and disturbing,

but so was *The Lord of the Rings* and Disney's own *The Black Cauldron*. Children can handle the stuff. I should know. I was once a child myself.

However, as opposed to most animated movies, *The Hunchback of Notre Dame* should also appeal to teenagers and adults, especially since it has a fast-paced story with many interesting characters.

Victor Hugo's (*Les Misérables*) classic story of a kind-hearted but misshapen misfit has been Disneyfied by a happy ending. But, the quality of writing, particularly the original dialogue, is the best in an animated Disney film since *Aladdin*. There are still a few burp jokes, but no humor at the expense of flatulence as in *The Lion King*.

Tim Hulse (*Amadeus*) voices Quasimodo, the bellringer of Paris's Notre Dame cathedral. Locked away from society by his cruel caretaker, the magistrate Frollo, Quasimodo manages to fill his days with activities such as model-building, acrobatics and observing daily urban life in 16th century France. He has the companionship of three talking gargoyles, brought to life by such sit-com veterans as *Seinfeld*'s Jason Alexander and *Murphy Brown*'s Charles Kimbrough.

Quasi longs to be like other people, so he escapes Notre Dame to participate in a street festival where he is declared King of Fools and promptly ridiculed. He is rescued by the gypsy Esmerelda and

her goat, Jolly

Quasi quickly becomes smitten by the sultry Esmerelda, who is not only voiced by Demi Moore, but was seemingly sketched by animation artists who had seen an advance preview of *Striptease*. Esmerelda makes Jessica Rabbit look tame.

Esmerelda likes Quasi, but only as a friend. She really has eyes for the newly-appointed captain of Frollo's guard, Phoebus (it means "sun god"). Kevin Kline (*French Kiss*) personalizes the noble knight with both honor and humor—and there is much witty banter between Phoebus and Esmerelda.

Unfortunately, Frollo, an adamant gypsy-hater, also lusts for the enchanting Esmerelda—and if he can't have her, no one will.

So he sets about on a systematic destruction of Paris in order to rid his city of the supposed gypsy menace. Only the combined efforts of Quasi and his friends can stop the chaos.

*The Hunchback of Notre Dame* is not quite classic Disney. It suffers from a batch of truly awful songs: unmemorable melodies burdened with lyrics like "You are ugly, you're a freak..." At least the images are captivating during the musical numbers, but since it's Disney, that's practically a given.

**The Hunchback of Notre Dame**  
Cineplex Odeon  
Daily



Caravaggio as Goliath, mimicking the real Caravaggio painting, *David With the Head of Goliath*.

## Jarman pictures gay painters life

CINEMA  
BY RUSSELL  
MULVEY

PreVUE

Derek Jarman was a filmmaker who was not afraid to take risks.

The size of a project did not faze him and he was perfectly willing to do whatever it took to bring his vision to the screen. He gave us *The Last of England*, a film about the brief reign of Edward II—a monarch of whom nobody knew anything, a homosexual king nobody wanted to know.

*Saint Sebastian* examined the life of the saint as he struggled to overcome desire in a Roman Legion outpost. It was a groundbreaking film, in that it portrayed the male body in those stylized and objectified ways the media uses to portray the female form.

*Blue* was an homage to his own life. Dying of AIDS, Jarman lost his vision in the last weeks of his life and was only able to perceive the color blue—so *Blue* consists solely of a voice over nothing but a blue screen.

Michelangelo Merisi da Caravaggio was also not afraid to take risks. Caravaggio is considered to be the greatest (and certainly the most controversial) painter of the Italian post-Renaissance period. After spending some eight years doing genre paintings, he acquired a strong sense of spiritualism and rebelled against mannerism and idealism, introducing a powerful realism into his work.

At the same time, however, he developed revolutionary uses of light. His paintings are striking for their dramatic use of unnaturally lit figures against a dark or black

background. His fondness for using crude peasants in his religious paintings scandalized many, including at least two popes.

Of course, the people for whom he did paintings were also offended, not only by the subject matter in his paintings but also by his lifestyle: Caravaggio was openly homosexual and greatly enjoyed partying with those "lowlifes" he painted.

*Caravaggio* is Jarman's film about a painter whose influence extended to Velazquez, Ribera, Rubens and Rembrandt. It was seven years in the making.

**Caravaggio**  
Metro Cinema  
June 28-29

**Vue movies**

METRO CINEMA  
Colin Low Theatre, Canada Place  
425-0212

CARAVAGGIO (1986) Stylish biography of 16th century Italian painter Michelangelo Merisi da Caravaggio, presenting his art, his lowlife antics and his homosexuality in a cinematic portrait of a doomed visionary. Stars Dexter Fletcher, Nigel Terry, Tilda Swinton and Robbie Coltrane. Dir. Derek Jarman. (June 28-29, 8 p.m.)

EDMONTON FILM SOCIETY  
Provincial Museum Auditorium  
453-9100

THE BANDWAGON (1953) A Hollywood dancer aims to revive his career in this classic '50s musical. Stars Fred Astaire and Cyd Charisse. Dir. Vincente Minnelli. (July 1, 8 p.m.)

## Channel surfers turn to web



David Fanning of WGBH Boston is embracing the new media.

MEDIA

BY STEVEN SANDOR

If the mood the Banff Television Festival (held two weeks ago) is any indication, the boob-tube is prepared to work in conjunction with the Internet.

Not only are television networks creating websites to interact with viewers and promote their programming slates—the Internet is actually becoming a new medium.

The Discovery Channel just spent \$10 million developing its website; viewers can interact via modem with the people behind the shows; access footage that Discovery had to leave on the cutting room floor and interact with the people behind the stories.

Discovery is using the web in synchjunction with its shows. A website allows surfers to interact with a biker during his tour of the Australian outback. He reports back daily. In conjunction with a docuseries on ocean exploration, webheads are encouraged to contact the scientists aboard their ship. The scientists e-mail undersea photographs and commentaries to the website daily.

Web advertising should pay the bill for broadcast-ers who use the Internet, says Rebecca Farwell, execu-

tial director for Discovery Online.

"This is beyond promotion. This has gone behind that purpose. This is a new and exciting medium," she told Banff delegates. "With the Internet, we can mix and match the elements of all media in a very interesting way."

The rise of 'net programming will force television execs to view their purposes in life in a very different matter. One-time control freaks will have to succumb to the new democratic medium.

"You have to turn control over to the audience, which no director or producer likes to do," allowed Farwell.

But the cyberspace frontrunners are over at WGBH Boston, PBS's flagship station. The network produces *Frontline*, the acclaimed documentary series. Twenty-two of last season's episodes were accompanied by Webumentaries. Over five million people have visited the Gulf War site. Other extensive sites on the Tiananmen Square massacre and the Branch Dividian compound in Waco, Tex. have garnered worldwide interest.

David Fanning, *Frontline*'s executive producer, says the web offers people the chance to access files, archives and footage which had to be edited from a 90-minute program.

### Breaking TV's rules

"This completely breaks the rules that existed between producer and viewer. It is now a participatory medium. The site allows us to publish documents we were never able to publish or broadcast. It is making us better journalists. Writing for the web will be its own kind of challenge."

Fanning thinks that within five to 10 years, the television and computer will be combined. People will access these media systems (inroads have already been made to provide Internet services through cable) and be able to download 'net info while watching *Frontline*. He believes cable providers who aren't hip to the technology upheaval in the TV universe will be caught on the outside looking in.

Brigid Sullivan, vice-president of special telecommunications services for WGBH, feels the Internet will be married to the television program itself. Prime time will disappear, as people will soon have the technology to download TV programs at any time they choose.

"If we do it right, the broadcast component will be just one part of the television experience."

Photo: Courtesy Banff Television Festival



# Eraser is just Arnie's new clown bit

MOVIES  
BY RUSSELL  
MULVEY

ReVUE

This is an even year. I know, because in odd numbered years, Arnold Schwarzenegger makes comedies. His latest film, *Eraser*, is in no way funny. And, apparently, unlike his last two action films—*True Lies* and *Last Action Hero*—*Eraser* is not a parody. Imagine my surprise.

*Eraser* is like one of those paintings of the crying-on-the-inside clown. You knew what the painting was supposed to look like because it was reproduced on the cover of the paint-by-numbers kit and if you followed the directions and put the properly numbered paints in the properly numbered spaces, you ended up with your own clown painting.

Well, *Eraser* is Arnold's latest clown painting. I'm sure people will enjoy this film in much the

same way that people enjoy paint-by-number renderings of crying clowns.

*Eraser* features John Kruger (Schwarzenegger), a Federal Marshall working in the Witness Protection Program. He takes people and erases their identity so they can be safe from the bad guys who might want them not to testify.

He gets the job of protecting Vanessa Williams, who has the goods on a high-tech arms company.

This time out of the sidekick role is played by Robert Passolini, the painter from *Murphy Brown*. He plays an Italian stereotype who owes Arnold a favor and, like any good sidekick, punctuates the unpleasant bits with bad jokes.

The other notables in this film are James Coburn and James Caan. Coburn has absolutely nothing to do in this film. Caan has a lot to do and even manages to hold his own with Arnold. This would have been a far more interesting film with Caan in the lead role—at least, it

would have been a little different from the clown we see on the cover of the box.

The real second billing belongs to the high-tech weapons, these rifles that fire little tiny bullets at almost the speed of light that come equipped with x-ray scopes. The company wants to sell these things to the Russian Mafia who wants to resell them to some real bad guys.

I have problems with bad guys whose only motive is money. It seems to me that any "good" guy would pay just as much for such a weapon as any bad guy if only because the "good" guys these days

have all the money. That is, generally, why they can be "good" guys.

Director Chuck Russell, whose last film was *The Mask* with Jim Carrey, makes sure all the little spaces are painted in with the proper colors.

In this case, that involves falling out of jets without parachutes, some of the most fake-looking real alligators ever to make it to the big screen and having his star do some mid-air twists and leaps.

Arnold is a little more agile this time, but he's just as invincible as when he was a nigh-invulnerable cyborg—and that is somewhat an-

noying; if this is a serious movie and not some sort of parody, then how is it that Arnold survives the injuries that are done to him? He really must be crying on the inside. (Or at least bleeding—Ed.)

*Eraser* really wants to introduce some new quips and phrases into the Arnold lexicon, the most obvious one being "You're erased." But it just doesn't quite trip off the lips like "Hasta la vista, baby." He should have just honked his nose.

**Eraser**  
Famous Players  
Daily

## Cult of cheese



Ed Wood, the classic cult movie about a cult movie-maker.

FILM BOOKS  
BY ADRIAN  
LACKY

ReVUE

*The VideoHounds Complete Guide to Cult Flicks and Trash Pics*  
Visible Ink, 439pp, \$24.95

Get this, and you will never have to sit in front of a bad movie again your will ever again!

VideoHound is the collective pseudonym for an editorial board that is quite learned in this subject (i.e. trash and cult flicks), although its definition of what actually constitutes a cult film is very broad. I mean, what can you say about a book that not only lists *Star Wars* as a cult film, but also nestles *Taxi Driver* in between *Tazan*, *The Ape Man* (With Bo Derek) and *Teenage Caveman*—and gives them all equal print?

There are over 1,000 films entered, each with a synopsis of a plot (or an admission that none exists), cast and list of guilty parties, the date of release, a listing of video distributors and a ratings system that ranges from four bones (replacing the usual four stars) to a "WOOF" (that replaces your standard bomb or turkey icon).

The rating system is qualified in the introduction (for Ed Wood's *Glen or Glenda* to get four bones, it would have to be): Four bones can signify either a truly magnificent film or a truly awful one that is nonetheless entertaining for pure camp value.

This ratings system is still fairly subjective: the truly fine *Quadrophobia* got only one and a half bones and some very bitchy comments.

As an added bonus, the margins of the book are filled with sidebars on perennial characters (Frankenstein, Godzilla), fellow cult film analysts (Joe Bob Briggs, *Mystery Science Theatre 3000*) and the slopmaster auteurs who never had the time, inclination, talent or money to make non-cult films (Ed Wood, Fred Olen Ray, Roger Corman).

As well-written and researched as this book is, there is still a feeling of it being slapped together, like so many of the films it lists. For example, *The Hollywood City on Fire* is synopsized and lagged, but the credits for Ringo Lam's *City on Fire* are listed.

This is the best book on the subject, bar none! It makes the Medved Brothers look as lame and inept as they sometimes they could be.

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# a MINUTE at the MOVIES by Todd James

**THE CABLE GUY** Jim Carrey takes a darker road in this story that delivers fewer laughs than a Carrey audience is accustomed to having. Carrey plays Chip Douglas, a lonely and obsessed cable installer who takes a liking to Steven (Matthew Broderick). Broderick's calm bewilderment is an excellent balance to Carrey's hammy performance. The first 30 minutes showcase Carrey's manic talents and provide genuine belly laughs. The film soon takes a darker turn as Steven rejects Chip's cloying and suffocating friendship. It's not your average schtick comedy and actually provokes some thought about a society that so often uses television as a babysitter, teacher and friend. But when Carrey's character turns into a frightening stalker, *The Cable Guy* has gone too far. It's unlikely audiences will follow this new direction for long—as the pace slows and the laughs cease to come with any regularity. **(VV)**

**DRAGONHEART** Dennis Quaid plays Bowen, a noble knight dedicated to the old code. When the young prince Einon is mortally wounded, only the lifeblood of a fire-breathing dragon saves him. He lives, but his heart grows wicked and he becomes an evil despot king. Believing the dragon is to blame, Bowen spends the next dozen years slaying dragons for gold and grows apathetic to the misery the now-grown king (David Thewlis) is causing his people. Draco, whose voice is provided by Sean Connery, is the only surviving dragon. He convinces Bowen to spare his life and a fast friendship is formed as they take on the evil king. The dragon, created by Industrial Light and Magic (who did the dinosaurs in *Jurassic Park*), is the centerpiece of the movie. When dragon and knight are onscreen there's a magic that can only be reached with the presence of two very strong characters. When they're not, *Dragonheart* loses its fire. **(VVV)**

**ERASER** Arnold Schwarzenegger is elite federal marshal John Kruger, who will go to any lengths to protect an informant (Vanessa Williams) who can spill the beans on a government conspiracy. *Eraser* is all bullets and no brains. The action is furious but

oh-so predictable. Arnie tries no less than five different catchphrases, including "You've been erased" and "I was stuck in traffic." It's no "Haste la vista, baby." James Caan, looking more and more frog-like, is terrible as a double-crossing villain. Even laughs provided by Robert Pastorelli (*Murphy Brown*) can't prevent *Eraser* from coming off like a cheap imitation of the much better *True Lies*. **(VV)**

**THE HUNCHBACK OF NOTRE DAME** Based on but barely resembling Victor Hugo's 19th century classic, Disney's animators and storytellers give us a cute and cuddly Quasimodo (Tom Hulce) that the author would never have dreamed of. Quasimodo is the deformed bell ringer of Notre Dame, forever condemned to his towering prison by Minister of Justice Frollo (Tony Jay). His desire to walk among the ordinary citizens of Paris and his love for the gypsy Esmerelda (Demi Moore) put Quasi, as he's affectionally known here, on a collision course with his master, Frollo. Kevin Kline provides the voice for captain of the guard Phoebus, who has fallen for Esmerelda, and three gargoyles (Jason Alexander, Charles Kimbrough and the late Mary Wickes) provide comic relief. Is the hunchback for young children? Probably not. Some scenes are pretty intense, especially one that features Frollo in a battle with his lustful desires for Esmerelda. Animators used Demi as a model, and Esmerelda's gyrations may rival her steamy performance in the upcoming *Striptease*. The animation never fails to impress and the boisterous songs will rattle in your head long after the lights are on. **(VVV)**

**MISSION: IMPOSSIBLE** If you decide to accept this mission, brace yourself for a movie that doesn't quite live up to its high-powered advertising campaign. Tom Cruise does an adequate job playing computer-toting IMF agent Ethan Hunt. He's suspected of treason after a botched mission leaves his crew dead—including Jon Voight as Jim Phelps, the only character from the original TV show. While dodging a CIA operative (Henry Czerny), Hunt assembles two disavowed agents (Ving Rhames and Jean Reno) to catch

the real traitor with a computer disc containing the names of IMF agents as bait. There are really only two big, nail-biting sequences and you've seen them both in the TV ads. **(VVV)**

**THE PHANTOM** Before Superman, before Batman, there was the purple-suited superhero with no superhuman skills—the Phantom. *The Phantom* likely won't find huge movie audiences—and that's a shame. *The Phantom* is a cartoon-style adventure that features romantic, exotic settings and good, clean fun. Billy Zane (*Dead Calm*) plays Kilt Walker, the 20th in a long line of Walkers who carry the torch as The Phantom, protector of the jungle island of Bengalla and mortal enemy of the evil Singh brotherhood. Treat Williams is Xander Drax, a tongue-in-cheek villain with designs on possessing the powerful skulls of Touganda. Director Simon Wincer gives *The Phantom* the feel of a throwback to the days of serial adventures. OK, it's hard to take a superhero in a purple suit too seriously, but that's the point: plenty of action, laughs and old-fashioned adventure. **(VVV)**

**THE ROCK** Ed Harris plays a decorated general who points deadly chemical weapons at San Francisco from the prison island of Alcatraz. The general's goal is to hold hostages for the benefits of forgotten soldiers killed during covert government operations. Nicholas Cage (*Leaving Las Vegas*) plays an FBI chemical weapons expert with little field experience who must rely on John Mason (Sean Connery), the only man alive to have escaped from Alcatraz. Mason is a top-secret federal prisoner incarcerated for 30 years without trial. Director Bay hardly gives the audience time to breathe as *The Rock* hits stride in the opening sequences and rarely lets up. Cage and Connery aren't given a lot of chances to act, but when they do, they're a good team. **(VVVV)**

## VUE Ratings

O	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 9:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

## FILM

**TanZone**  
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150 minutes for \$19.95

**GARNEAU THEATRE**  
Movie Info 433-0728  
8712 - 109 St.  
Wide Screen • Full Surround Stereo

**FRIDAY JUNE 28**  
**The Bird Cage (m)** Showtimes 5:00, 7:10 & 9:20 PM

**FRI, JUNE 28 & SAT, JUNE 30**  
**The Bird Cage (m)** Showtime 11:10 PM  
Special Pricing • All Seats \$2.50

**HINDI MOVIE**  
**Prem Granth (m)**  
Saturday, June 29 • 9:30 PM  
Sunday, June 30 • 1:30 & 5:30 PM  
Monday, July 1 • 1:30 PM

Before 6 p.m., All Shows \$1.25  
After 6 p.m., All Shows \$2.50

144-5466

Showtimes effective June 21 - June 28, 1996

**EATON CENTRE CINEMAS**  
3rd Fl. Phase II 101 St. & 102 Ave. • 431-7920

**TRISTER** PG  
Daily 2:10, 7:05, 9:30 PM; mat Sat/Sun 4:35 PM

**THE ROCK** M  
Daily 2:00, 7:00, 9:35 PM; mat Sat/Sun 4:30 PM No 7:00 PM show June 29 Violent scenes & coarse language

**THE CABLE GUY** PG  
Daily 2:40, 7:30, 9:45 PM; mat Sat/Sun 4:50 PM No 7:30 PM show June 29 Coarse language SDDS - Sony dynamic stereo

**MISSION IMPOSSIBLE** PG  
Daily 2:20, 7:20, 9:50 PM; mat Sat/Sun 4:40 PM No 7:20 PM show July 2 Violent scenes

**HUNCHBACK OF NOTRE DAME** PG  
Fri, Mon-Thurs 2:30, 7:15, 9:10 PM, Sat Sun 4:25 PM

**THE NUTTY PROFESSOR** M  
Daily 2:30, 7:30, 9:30 PM; mat Sat-Tues 4:50 PM DTS - Digital Theatre Sound

**STRIPTEASE** M  
Daily 2:15, 7:15, 9:50 PM; mat Sat - Tues 4:50 PM SDDS - Sony Dynamic Digital Sound. No passes accepted Suggestive

**LOVE STAR** M  
Daily 2:00, 7:00, 9:40 PM; mat Sat-Tues 4:30

**PHENOMENON** PG  
Advance showing Sat, June 29 only at 7:30 PM

**STEALING BEAUTY** M  
Daily 2:15, 7:10, 9:35 PM; mat Sat-Tues 4:45 PM Sexual content

**COURAGE UNDER FIRE** M  
Sneak preview Sat, June 29 only at 7:30 PM Coarse language and violent scenes

**INDEPENDENCE DAY** M  
Advance midnight showing Tues, July 2 at 12:01 AM (Regular pricing in effect) Advance tickets available now. No passes accepted

**INDEPENDENCE DAY** M  
Starts Wed, July 3 12:30\* 1:00\*\* 3:30\* 4:00\*\* 6:30\* 7:30\* 9:30\* 10:00\*\* (\*DTS) Advance tickets available now. No passes accepted

**WEST MALL 8** PG  
West Edmonton Mall Phase III Entrance 2 • 444-1221

**THE CRAFT** M  
Daily 7:30, 9:50 PM

**TRUTH ABOUT CATS & DOGS** M  
Daily 2:30, 7:10, 9:10 PM; mat Sat-Tues 4:35 PM

**FLIPPER** G  
Daily 2:40 PM; mat Sat-Tues 4:50 PM

**THE ARRIVAL** PG  
Daily 7:30, 9:45 PM  
Not suitable for young children.

**DRAGONHEART** PG  
Daily 2:40, 7:20, 9:40 PM; mat Sat-Tues 4:50 PM Violent scenes DTS, Digital Theatre Sound

**SPY HARD** PG  
Daily 7:30, 9:45 PM  
Not suitable for young children

**THE CABLE GUY** PG  
Daily 2:15, 7:15, 9:30 PM; mat Sat-Tues 4:20 PM No show 7:15 PM June 29

**THE PHANTOM** PG  
Daily 2:10 PM; mat Sat-Tues 4:20 PM

**STRIPTEASE** M  
Daily 2:00, 7:00, 9:30 PM; mat Sat-Tues 4:25 PM Suggestive scenes. No passes accepted

**THE NUTTY PROFESSOR** M  
Daily 2:00, 7:00, 9:10 PM; mat Sat-Tues 4:10 DTS - Digital Theatre Sound

**COURAGE UNDER FIRE** M  
Sneak preview Sat, June 29 only at 7:30 PM. Coarse language and violent scenes

**INDEPENDENCE DAY** M  
Starts Wed, July 3 (showing in four theatres) 12:00 12:30\* 1:00\*\* 3:00 3:30\* 4:00\*\* 6:30\* 7:00\* 9:00 9:30\* 10:00\*\* (\*DTS) Advance tickets available now. No passes accepted

**CAPITOL SQUARE** PG  
10065 Jasper Avenue • 436-1383

**EDDIE** PG  
Daily 7:30, 9:45 PM; mat Sat-Tues 2:20 PM Coarse language

**THE PHANTOM** PG  
Daily 7:20, 9:25 PM; Sat-Tues 2:10 PM

**DRAGONHEART** PG  
Daily 7:00, 9:10 PM; mat Sat-Tues 2:30 PM Violent scenes

**THE ARRIVAL** PG  
Daily 7:10, 9:35 PM; mat Sat-Tues 2:00 PM

**WESTMOUNT 4** PG  
111 Ave. & Great Road • 432-7343

**DRAGONHEART** PG  
Daily 7:10, 9:15 PM; mat Sat-Tues 2:00 PM Violent scenes DTS, Digital Theatre Sound

**THE PHANTOM** mat Sat/Sun 2:30 PM

**THE CABLE GUY** PG  
Daily 7:00, 9:30 PM; mat Sat-Tues 2:30 PM Coarse language

**MISSION IMPOSSIBLE** PG  
Daily 7:20, 9:50 PM; mat Sat-Tues 2:20 PM Violent scenes

**STRIPTEASE** M  
Daily 7:00, 9:30 PM; mat Sat-Tues 2:10 PM No passes accepted

**INDEPENDENCE DAY** M  
Starts Wed, July 3 12:00\* 1:00 3:30\* 4:00 6:30\* 7:00 9:30 10:00 (\*DTS) Advance tickets available now. No passes accepted

**WHITING CROSSING** M  
4211-106 Street • 435-2898

**FLIPPER** G  
mat Fri-Tues 2:40 PM

**DRAGONHEART** PG  
Daily 7:10, 9:30 PM; mat Sat-Tues 2:10 PM DTS, Digital Theatre Sound Violent scenes

**THE CABLE GUY** PG  
Daily 7:20, 9:40 PM; mat Sat-Tues 2:30 PM No show 7:30 Sat June 29

**THE NUTTY PROFESSOR** M  
Daily 7:00, 9:20 PM; mat Fri-Tues 2:00 PM No passes accepted

**STRIPTEASE** M  
Daily 7:20, 9:50 PM; mat Fri-Tues 2:20 PM Suggestive scenes. No passes accepted

**INDEPENDENCE DAY** M  
Starts Wed, July 3 (showing in three theatres) 12:00 12:30\* 1:00 3:30\* 4:00 6:00 6:30 7:00 9:00 9:30 10:00 (\*DTS) Advance tickets available now. No passes accepted

**COURAGE UNDER FIRE** M  
Sneak Preview June 29, 7:30 only

**VILLAGE THEATRE** ANY \$6.75  
Gowen Rd. & St. Albert Hwy. St. Albert • 459-1122

**TRISTER** PG  
Daily 7:10, 9:30 PM; mat Sat-Tues 2:10 PM

**FLIPPER** G  
Daily 7:20, 9:30 PM; mat Sat-Tues 2:30 PM

**MISSION IMPOSSIBLE** PG  
Daily 7:20, 9:40 PM; mat Sat-Tues 2:20 PM Violent scenes

**EDDIE** PG  
Daily 7:30, 9:50 PM; mat Sat-Tues 2:30 PM Coarse language

**DRAGONHEART** PG  
Daily 7:05, 9:10 PM; mat Sat-Tues 2:05 PM Violent scenes

**THE ROCK** M  
Daily 7:00, 9:35 PM; mat Sat-Tues 2:00 PM Violent scenes and coarse language

**THE CABLE GUY** PG  
Daily 7:15, 9:40 PM; mat Sat-Tues 2:15 PM Coarse language. No passes accepted

**HUNCHBACK OF NOTRE DAME** PG  
Daily 7:10, 9:00 PM; mat Sat-Tues 2:10 PM

**ERASER** M  
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**STRIPTEASE** M  
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**THE NUTTY PROFESSOR** M  
Daily 7:20, 9:40 PM; mat Sat-Tues 2:20 PM

**INDEPENDENCE DAY** M  
Starts Wed, July 3 (showing in our theatres) 12:30 1:00 3:30 4:00 6:30 7:00 9:30 10:00 Advance tickets available now. No passes accepted

**TWIN DRIVE-IN** 14225-140 Street • 457-2898

Gates open at 9:00 PM  
Carload night every THURS

**TRISTER** M

**MISSION IMPOSSIBLE** M

**THE CABLE GUY** M

**STRIPTEASE** M

**CINEMAS 6** ANY \$1.75  
West Edmonton Mall Phase I Entrance 4 • 444-1221

OPEN FOR MATINEES at 1:30 PM, SAT & SUN

**TOY STORY** G  
Daily 7:00 PM; mat Sat-Tues 2:35 PM

**8011 BLACK** PG  
Daily 7:15, 9:20 PM; mat Sat-Tues 2:45 PM

**THE QUEST** M  
Daily 9:00 PM Violent scenes

**DEAD MAN WALKING** M  
Daily 6:55, 9:30 PM; mat Sat-Tues 2:10 PM

**BIRDCAVE** M  
Daily 6:45, 9:10 PM; mat Sat-Tues 2:00

**BIRDCAVE** M  
Daily 7:10, 9:40 PM; mat Sat-Tues 9:40 PM

**KIDS IN THE HALL: BRAIN CANDY** M  
Daily 7:30, 9:10 PM

**PRINCESS THEATRE**  
10337-82 AVENUE

**THURSDAY, JUNE 27**

ERMO (TBA) 7:00 PM

MEET THE FEEBLES (R) 9:00 PM

**FRIDAY, JUNE 28**

ERMO (TBA) 7:00 PM

MEET THE FEEBLES (R) 9:00 PM

**SATURDAY, JUNE 29**

THE BRADY BUNCH (PG) 1:30 PM

ERMO (TBA) 7:00 PM

MEET THE FEEBLES (R) 9:00 PM

**SUNDAY, JUNE 30**

TOUS LES MATINS DE MONDE (PG) 7:00 PM

ERMO (TBA) 9:15 PM

**MONDAY, JULY 1**

EXOTICA (R) 7:00 PM

VIDEODROME (R) 9:15 PM

**TUESDAY, JULY 2**

DOWN BY LAW (M) 7:00 PM

ANIMAL HOUSE (R) 9:15 PM

**WEDNESDAY, JULY 3**

MIGHTY APHRODITE (M) 7:00 PM

BLOOD SIMPLE (R) 9:00 PM

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CURSE OF THE QUEERWOLF

MEETINGS WITH REMARKABLE MEN

**THE CRAFT** M  
Daily 7:30, 9:50 PM

**TRUTH ABOUT CATS & DOGS** M  
Daily 2:30, 7:10, 9:10 PM; mat Sat-Tues 4:35 PM

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**THE PHANTOM** PG  
Daily 2:10 PM; mat Sat-Tues 4:20 PM

**STRIPTEASE** M  
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**WESTMOUNT 4** PG  
111 Ave. & Great Road • 432-7343

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**TRISTER** M

**MISSION IMPOSSIBLE** M

**THE CABLE GUY** M

**STRIPTEASE** M

**CINEMAS 6** ANY \$1.75  
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**BIRDCAVE** M  
Daily 7:10, 9:40 PM; mat Sat-Tues 9:40 PM

**KIDS IN THE HALL: BRAIN CANDY** M  
Daily 7:30, 9:10 PM





A group of kids learned how to spark a fire without matches.

## Museum turns archaeology into weekend gamesfest

### EXHIBITIONS

BY KEN  
ELCISIN

### PreVUE

Without the aid of a cardboard box or a souped-up DeLorean, the Provincial Museum offers people the opportunity to travel back in time. This is a limited time offer, though. The Ancient Olympics will only be happening this Sunday and Monday.

Exploring Alberta's archaeological heritage is the theme of the weekend and it will be presented in several manners.

The most family-friendly activities are the actual sporting events. Flintknapping (the art of starting matchless fires), tepee-building, scavenger hunts, atlatl throwing (a form of spear-chucking) and rock cairn relays are a few of the endeavours available for the truly energetic. Slightly more subdued children may be interested in rock wall painting, the creation of bison hats, birch bark canoes or ancient face painting.

Those interested in our history can watch as museum archaeologist Dr. Hienz Pysczyk, examines the high terraces which surround the museum. Records show there were a lot of campsites in the area

and he hopes to discover evidence of ancient residents. Searching for stone tools, pieces of bone or an ancient hearth, he will demonstrate how an actual dig functions.

"Even if we don't find anything we can show people how we excavate and what we're looking for," states Pysczyk.

Those inclined towards a less active role have two lectures to choose from. On Sunday, award-winning writer Heather Pringle will talk about what is happening in North America as far as archaeology is concerned.

Bringing things closer to home is Jack Brink. As a museum employee he will discuss the realities of Alberta discoveries and how our perceptions of local activities may be misconstrued.

"When people think of archaeology they think of elsewhere," explains Brink.

"We don't have gigantic structures and thusly the activity is not as visible. Still the story is just as fascinating if not more so. People don't have to go to Greece or Rome to see some amazing stories in archaeology."

**Ancient Olympics**  
Provincial Museum  
of Alberta  
June 30-July 1

## THE ARTS

# Gen-Xers create wave of theatrical rebellion

### THEATRE

BY CHAUNCEY  
FEATHERSTONE

The Gen-Xers are asking questions.

Can't figure these kids today. Back in the '70s we had it sussed. Not only did we have the questions, but we had the answers! We wrote 'em down!

Could it be that vaguely defined bunch born post-1970 feels obligated to ask questions again? Are they—rebellious?

The Festival of The NeXt Generation, from June 19-23, turned Theatre Network's Roxy house into a forum. Through theatre, art, music and screen, questions were asked, answers assayed and talents showcased.

Brad Moss, Ben Henderson, Kevin Hendricks and volunteers (another vaguely-defined bunch) crewed the festival on its inaugural voyage. Some things went wrong: posters didn't arrive from the printers until opening day; programs didn't arrive until the day after; schedules got skewed; crowds were small.

But where things went right they went right magnificently.

Theatricaly, NeXtFest fills the niche left open by the Citadel's defunct TeenFest and, more importantly, adopts the philosophy left behind by the Fringe.

The plays, playwrights and/or casts were new—in some cases raw. They were dangerous, experimental on easily a half-dozen levels, intriguing, awful, excellent, risky. No guaranteed crowd-pleasers here.

Moss, Henderson, and Ian Ferguson of Union Theatre juried five new works (some of which were subjected to intensive workshoping), two frontrunners from the Provincial Drama Festival and six works-in-progress.

Here's what they put on stage:

#### • *Scorpions*

Scott Sharplin pens an intelligent, witty urban drama about Clarissa (Amy Schindel) and Alexander (Clinton Carew) as they wrestle with the meaning of life. The free-wheeling Clarissa returns from vacation, rattled by a life-changing car accident. Her artistic, articulate homebody, Alexander, has moved a two-ton block of concrete into their living room—having broken his own rule by accepting a commission from a wealthy patron.

Clarissa inadvertently places ongoing pressure on her best friend Toby (Heidi Thomas), who is a lesbian. Alexander inadvertently makes an impact on his patron, Mr. Prufrock (Matthew Brennan), whose fortune has become an encumbrance. Do they have enough of an effect on each other to call it love?

Marred only slightly by a few redundancies but compensated for by a committed cast, Sharplin is only a draft or two away from a marvellous character piece. Lesser scripts have garnered bigger budgets.

#### • *The Almond Trees*

Clara Michailides lives her poetry, her text flowing with beautiful images, nice people have said.

ful language. Rednecks would be stumped by the surreal characters, the illogical storyline and the decided lack of resolution, but gosh, it sounds purty.

Director Sophie Lees loves poetry, too. As the story of two young women on vacation in the mystical city of Abdurahman unfolded, she moved her cast about with efficiency, creating simple and dramatic pictures which enhanced the words. Unfortunately, it was at the expense of clearly-defined, powerful characters. Michailides's non-ending didn't help.

Intriguing, haunting even—given Michailides' and Lees' strengths—*The Almond Trees* comes up just shy of being completely satisfying. Hey, maybe another draft...

#### • *No. Please—*

It's funny how speculative fiction works so well in print or on screen, but on stage it somehow falls flat. Sean Callaghan presents a world where undesirables are regularly rounded up and butchered, their meat distributed in a macabre rationing.

A policeman (Kevin Kruchkywicz) comes home, catching his wife (Sharla Matkin) and Robert (Murray Utas) post-coitus. He and Robert spend a few tense, barely civil moments together until Robert is able to leave on his own terms.

As the man confronts his wife and she relates her day over dinner, she reveals how dangerously close she is to becoming a "siren"—an undesirable her husband is committed to ridding.

Well-paced and performed, *No. Please—* is probably better suited to a different medium.

#### • *Benedetta Carlini—Lesbian Nun of Renaissance Italy*

Cool. Rosemary Rowe split the difference between *Scorpions* and *The Almond Trees*, bouncing back and forth between 18th-century Italy and the present day.

Clare (Claire Muir), early into her degree, discovers the story of Benedetta (Kathryn Osterburg) while doing a class project. The nun nearly received beatification until rumor spread that she had had carnal relations with Sister Bartolomea (Audrey Armstrong).

Clare obsesses with the tantalizing incomplete story. What does she find most fascinating? Benedetta's faith? Her bravery to love another woman? Or was the nun sadly, humanly delusional? Gwen, Clare's classmate (Michelle Martinuk) knows just how Benedetta felt.

The Professor (Samantha Banks) guides her charges through time like Miss Grundy with a faster comeback.

Good stuff and strong performances all around.

#### • *Shells*

A collective work by Multi-Youth Productions out of Stony Plain.

Kids, I'm going to get personal. Your hearts are in the right place, your idealism admirable. Discrimination is bad, you painted it on with a stick. When the hell are you going to do anything nice people have said.

to you, they're being nice.

What you put on stage was two hours of ignorant, ill-coordinated, ego-ridden, deafeningly naive crap. The kinds of discrimination you played out are easy to identify and easily ignored. Real discrimination is more subtle, a lot more insidious and evil. You picked an easy catch-all subject and copped out.

Do your research by looking around you and listening carefully, not by watching American TV. How many times have you heard Paki or wagon-burner or butt-fucker in casual conversation without the melodramatic histrionics you supply? Hit us at home.

Lose characters who say "look at me." Lose about six of your storylines. Lose half your running time. And, until you know what you're talking about, lose the question-and-answer period.

Finally, *everybody* has to show up at *every* rehearsal, *every* time.

You have something important to say. Learn about it. We'll learn from you. We will.

#### • *Never Swim Alone* (Provincial Drama Festival)

"This is the beach, here is the bay, that is the point..."

Kimberly Liviniuk and Jodie Anderson bent gender and time warped 25 years to play A. Francis Delorenzo and William (Bill) Wade, two middle-aged businessmen in a one-on-one dick-swinging contest. Their Referee (Kristi Carter) is a pretty young woman who played a pivotal role in their boyhood friendship.

Daniel MacIvor's established script plays like a high-concept MacLean and MacLean sketch—fast, funny, poetic and occasionally crude. The cast and management, based out of Spruce Grove Composite High, obviously chose the play as an experiment in character study.

Really different. Many huzzahs to director Darren Phelps and crew.

#### • *Seeds* (Provincial Drama Festival)

Pat thought of him as a son; Isa thought of him as a window to the outside world. One of them suspects the other one knows what happened to the handsome hired hand.

Playwright Gordon Pengilly provided the script, showcasing the talents of this Victoria School pair, challenging them to create characters beyond their years.

Pat (Dean Davey) and Isa (Kailin See)—a rough-hewn farmer and his pretty young wife—weather an Alberta prairie windstorm, never quite sure if they are quietly thinking their thoughts or accidentally speaking them out loud.

Fine dramaturgical analysis on the parts of Davey and See with help from director Nadine Dermott.

The Syncrude Festival of the NeXt Generation needs to come back next year. The sponsors are there, additional venues are available and plenty of willing youth are ready to spout off (aren't they always?).

Where the hell are you going to do anything nice people have said.



# Theatre's big night

**THEATRE**  
BY ARAXI  
ARSLANIAN

I was a virgin to the Sterlings last year. It was painful and messy with no cuddling afterwards.

This year I enjoyed the big show, held Monday at the Mayfield.

Sheri Sommerville and Joey Tremblay hosted this year. It sure was a good thing they had couches on stage: as the night wore on, the Sambuca started talking. Sommerville's chocolate vox and Tremblay's *Fantasy Island* tuxedo began the night with class that slowly devolved into goofiness. The result? A ribaldry semblant of *Irma La Douce*.

Anybody seen that movie? No? Oh.

It got pretty silly near the end. I was just trying to sound clever.

The Sterlings are supposed to be silly. It's really like Christmas dinner for the theatre community. People you haven't seen in ages get together in their fanciest duds, stuff themselves blue, catch up over gin and tonic give each other stuff (be it awards, recognition, a smoke, bitchery or sexual favours).

But if you're not a among a certain clique in the theatre community, a lot of the show will go over your head.

The in-jokes are in high saturation at these events. Most people

laugh so they won't look like dorks. But hey, it's the Sterlings.

Tremblay's *Elephant Wake* was the big winner, sweeping all four Fringe categories.

So I guess I have to list the winners now. You've probably already seen them in the *Journal*, but for those of you who read me for information purposes (you fools) here goes.

• **Outstanding Production of a Collective Or Independent** Dancing At Lughnasa (Pagan Productions)

• **Outstanding New Play** Scraping The Surface (Lyle Victor Albert, Theatre Network Fringe Theatre Adventures)

• **Outstanding Production of A Musical** The Secret Garden (Stage Polaris)

• **Outstanding Performance by**



Playwright David Belke

an Actress in a Leading Role Martha Henry (Three Tall Women, Citadel)

• **Outstanding Production by an Actor in a Leading Role** Michael Spencer-Davis (Vigil, Phoenix Theatre)

• **Outstanding Performance by an Actress in a Leading Role** Loretta Bailey (Simpatico, Phoenix Theatre)

• **Outstanding Performance by an Actor in a Supporting Role** Wendell Smith (Simpatico, Phoenix Theatre)

• **Outstanding Director** Diana LeBlanc (Three Tall Women, Citadel)

• **Outstanding Set Design** Robert Shannon (Young Art, Theatre Network)

• **Outstanding Costume Design** Judith Bowden (The Secret Garden, Stage Polaris)

• **Outstanding Lighting Design** Melinda Sutton (Metastasis, Northern Light Theatre)

• **Outstanding Original Composition** Julien Arnold, Binaifer Kapadia (As You Like It, Freewill Players)

• **Outstanding Musical Director** Randy Mueller (The Secret Garden, Stage Polaris)

• **Outstanding Choreography** Marie Nychka (Cheaper By The Dozen, Stage Polaris)

• **Outstanding Individual Achievement—Theatre For Young Audiences** Robert Clinton (The Strange Case Of Dr. Jekyll And Mr Hyde, Stage Polaris)



Liz McLaughlin of the Free Will Players puffs on a stogie.

• **Outstanding Individual Achievement in Production** Cheryl Hoover

• **Outstanding Fringe New Work** Elephant Wake (Jonathan Christenson, Joey Tremblay, Noises In The Attic)

• **Outstanding Fringe Production** Elephant Wake (Noises In The Attic)

• **Outstanding Fringe Performance** Damien Atkins (Miss Chataleine, The Deeper Company)

• **Outstanding Fringe Director** Jonathan Christenson (Elephant Wake, Noises In The Attic)

Particularly touching was the award of Outstanding Contribution To Theatre In Edmonton awarded to Jim DeFelice. Protogée Andrea House left naught a snickering side-bar or dry eye in the place with her full-heart exultation of a man committed to his art and his community.

Darrin Hagen and Dave Clarke had the mother of all slaphights at the podium, tied for Outstanding Sound Design

A precedent was set that may shock and horrify some readers David Belke danced the *Macarena* at the Streling Party... and people... he did it WELL!

Could theatre as we know it be crumbling beneath us? Will the poles reverse?

Nah. But he might get a few phone numbers. Remember girls, he's not only witty and charming, he's available

Despite some post-fest schmoozing and some vanilla-vanilla-vanilla dancing by some (you know who you are) the night rates six out of ten on the Arslanian Sincerity Scale

I think we're finally learning to talk to each other, folks. It will only lead to good things.

Vue ya next year at the Tenth Anniversary!

## Pack lunch to celebrate tent's 10th

**VARIETY**  
BY JEFF  
BARON

OK, hot shots, time for a pop quiz:

What's Edmonton's largest outdoor venue?

(Hint: it's not my backyard)

That's right! It's that huge white tent sticking out of the middle of Hawrelak Park (also known as the Heritage Amphitheatre)!

Many diverse groups grace the Amphitheatre's guestbook, including the Edmonton Symphony, the Edmonton Opera, Rawlins Cross, the Irish Rovers, the Free Will Players and many different families of birds and squirrels.

In addition to renting the Amphitheatre to these groups, the city does a bit of programming of its own, under the care of Laine Lunde.

What started out as a series of Thursday night jazz concerts has blossomed into many different entertainment series, including this year's presentation of the Neville Brothers.

The Amphitheatre's birthday bash is set up for this weekend, with guests Patricia Conroy, vari-

ous E-town percussion ensembles, and a co-pro with Jazz City.

The rewards of producing in an outdoor venue (like eating a picnic while working, for example), are balanced with the trials and tribulations.

"Ordinary" concert producers never have to worry about wind, rain, lightning, hot air balloons, helicopters, animals and residential neighborhoods.

Lunde says the rewards (picnic et al) vastly outweigh the challenges.

This weekend's fest starts off a season that is jam-packed with local and star talent.

Lunde says the Amphitheatre "has been, and will continue to be, a showcase for Edmonton talent." As well as crowd pleasers such as Buffy Sainte-Marie and the Nevilles.

So prepare to pack a picnic, and be sure to include a birthday cake for the weekend's festivities.

**Heritage Amphitheatre 10th Anniversary Celebrations**  
Heritage Amphitheatre  
June 28-30

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"The Purpose of Antics," by Paul Smith

## Biennial celebrates Alberta art

**VISUAL ARTS**

BY KIM  
KLEIN

Travel the globe and you'll hear praise over Canadian art. Read an out-of-province publication and you'll find praise for our Albertan talent. Now here's a challenge: walk around town and try to find a lot of it.

Local appreciation and recognition has always been the bane of artists. Every two years, the Edmonton Art Gallery (EAG) and Calgary's Glenbow Museum do something about it.

The Alberta Biennial of Contemporary Art 1996 is the first in an intended series of shows which will spotlight many of our progressive provincial artists.

Another misconception the biennial hopes to dispel is regional stereotypes. Edmonton is often

seen as the home of "... metal sculpture and abstract paintings with lots of paint on them," states EAG head curator Bruce Grenville. Along with Katherine Mastin, senior curator of art at the Glenbow Museum, he hopes Albertans will discover the many forms of contemporary artists who exist within our borders.

Ranging from video art to a depiction of the landscape of Einstein's brain, the biennial encompasses all that is modern in Alberta's art scene.

Keeping on the cutting edge there will be short videos of the artists instead of boring old written bios. Also, nothing can be considered modern these days if it doesn't include the 'net. The virtual gallery will expose the artist to those who wish to view from home.

After looking through over 3,000 works by 516 artists, those displaying were chosen. Some of

those selected were Edmonton's own Jane Ash Poiras, Peter Hide and Catherine Burgess. Four individuals from Lethbridge will be exhibiting. Participation from the 60,000-person city includes Janet Cardiff and George Bures Miller, who have an interactive soundscape at the show. Other participants include Sara Diamond and Steven Hutchings from Banff along with Chris Chan from Calgary.

After finishing here, the show will move to the Glenbow and exhibit from November to March. Albertan art should be more accessible but, since it isn't, this is a once-in-a-two-year chance to see what the other countries and provinces are raving about, our own back-yard

**Alberta Biennial of Contemporary Art**  
Edmonton Art Gallery  
June 28-Sept. 8



# Cristo! Zeez guys are funny!

**THEATRE**  
BY CHAUNCEY  
FEATHERSTONE

PreVUE

**A**t 9:30 a.m. on a Saturday morning nobody wants to do nuthin' real bad. Accordingly, the parking lot at the Polaris rehearsal space at old St. Margaret's School is pretty empty.

Marie Nychka (one of the trio appearing onstage) is already in her office, diligently prepping for the day's har-har fest that would be the rehearsal for *Not the Count of Monte Cristo*.

Her two cohorts, Jeff Haslam and Jeff Page, are still presumably munching Wheaties in spaces of their own.

"Jeff and Jeff are just the funniest men alive," she chuckles in mock exasperation.

Nychka plays "all the girl parts" plus Mercedes and Valentine—one a member of the cast, the other a character. *Not the Count* revolves around an ego-ridden, who's-got-

the-keys-to-the-theatre acting troupe attempting to stage (you guessed it) *The Count of Monte Cristo*. It's two, two plays in one...

"Jeff Haslam plays the actor who plays the Count of Monte Cristo," she elaborates, "Jeff Page plays three or four different characters—at one point they are all on stage at the same time. It's insane. Unless you see the show none of this will make any sense to you at all."

Nychka arrived in Edmonton six years ago, taking up position as Polaris's resident choreographer and freelancing for other companies.

Prior to acting on the dinner theatre circuit and operating a Ukrainian dance school in Saskatoon, she danced the big ones.

"My background is very classical," she accepts a little prodding and continues.

"I danced ballet in Rome, all over Italy, umm... Brazil. I danced in Swan Lake, Giselle... then about 10 years ago, slowly, slowly I started getting into acting—learning

how to have fun."

And she laughs.

Edmonton's theatre community caught her and kept her.

From one who knows: "It's definitely the best. It's an amazing city."

The topic winds its way back to the play and Nychka patiently but vainly tries to explain the convoluted storyline to her groggy audience again, always avoiding giving too much away. There was something on Richard Chamberlain and 19 years in prison...

"...there's revenge and jealousy and all of that."

Is there a car chase?

"Well, y'know, rehearsal period isn't finished yet, with Jeff and Jeff you never know," she says emphatically. Then she appears to be actually wondering.

Clearly, the interview is stalling but it is 10 a.m. anyway. Nychka, her energy level high and a belly-laugh at the ready, leads the way to the converted classroom to do the stretch out her dancer's



Marie Nychka, Jeff Haslam and Jeff Page do some French flag-waving.

years require of her. She's looking forward to rehearsal with "the funniest men alive."

"It's fascinating to watch them practice their craft," she enthuses. "How they work off each one another, develop their material..."

And there sits an empty room...

"Oh yeah," she grins, "they're also always late."

**Not the Count of Monte Cristo**  
Varicon  
June 28 - July 14

## Street Vue

By Klodyne Rodney

So, even after a few too many martinis I was still able to take reasonable aim and shoot a few pictures at the Sterlings. What a great show. Got to love Dana Anderson announcing Tommy Banks as the newest member of Brookahman and then tossing him a package of rolling papers. I don't know if you noticed, but there were an awful lot of women outfitted by fags at the awards Marie Nychka, Pat Darbasie, Divina Stewart and Leslie Kroll were but a few whose fashion sense was assisted by boys. Did they ever look fabulous! What would they have done without the likes of Dave Boechler and Harvey Anderson? Kudos go out to Margaret Mooney (will she ever DIE?) for going on stage, pulling out her smokes and lighting up. What a woman of class! In one of the most touching moments of the evening (rivaling the minute taken to remember Wally McSween) Andrea House paid tribute to one of the most amazing men in our theatre community, Jim DeFelice. She asked a very good question: do you remember the very first time you met Jim? I do. I think I was 12. How about you?

Last week, Lorelei Loveridge gave her final Edmonton concert before heading off to Saudi Arabia for nine months. This is the same artist whose music was selected by the producers of the *Party of Five*. The scene of the concert was the unlikely venue of the Varcona Theatre. Nice place for a concert. I hope more happens there—it's so civilized to be able to drink a beer while watching the show. Accompanying her were drummer/percussionist Dwayne Hrynnik of the Jump Orchestra and guitarist Barrie Nighswander of Tacoxy Ryde and the Mavens. Out in the audience were writer Leslie Kroll, designer Roger Shultz, the Alberta Dance Alliance's Bobbi Westman and Josh Keller, Executive Director of the Edmonton Arts Council.

So, guess who's coming back to town? After a six-week absence in Vancouver, John Cooper, the new artistic director at the Phoenix Theatre, is leaving his family once again to set up residence here for the rest of the season. How much you want to bet he'll spend way too much time down at the Jazz City Festival! Welcome back!

Heather Bishop (no, not the dyke singer), promotions gal over at CBC, is now back

from maternity leave. Taking care of their little muffin while mom is at work is papa Shaun Quigley, the last

Artistic Director of Nexus Theatre. Last week though, he took some time off from the job to fill in for three days as a character in Tony 'n Tina's Wedding.

Speaking of which, Tony 'n Tina's Wedding, which plays at the Garneau United Church and the Garneau Community Hall until July 29, has lowered its ticket price to a measly \$24.99! Not bad for an interactive show and huge Italian meal. I think I'll check it out this coming week.

The depressing march of downsizing, right-sizing and reengineering drums can be heard at television studios all over Edmonton. With all the competition, it seems the stations are doing what they can to get out of the production business and concentrate on selling air time. Not only are there the CFRN casualties (like Seanna Collins) but there are a whole host cutbacks over at Videotron, too. Word is that Brad Walker and Tim Dancy, after years of service at Videotron, have been told their talents are now only wanted in a freelance capacity. What's going on over there? First it's host, now it's producers... How on earth are they going to fulfill their CRTC requirement of community programming and run the EDGE?

So have you heard what Jennifer Wigmore is up to these days? Well, she's out in the beautiful clime of B.C., working on Brad Fraser's *Poor Superman*. Brad cast her in the show after the originally-cast actress quit one week before the show. It seems she wasn't aware there was nudity in the play... Ah, Jennifer, you're a lucky woman. Where will your career take you next?

While on the subject of *Poor Superman*, Darrin Hagen (recently seen lounging in the wading pool at city hall dressed in a mermaid outfit to promote his upcoming Fringe show) is doing the music for the Chicago production. This is the second American show he's done, the second American production of *Poor Superman* and the second piece he's had to work on long distance without being able to see the show. Can't imagine how hard that must be.

Yeah, Lorna! Lorna Murray, queer activist, supporter of the arts and all-around great gal, has just been appointed as the new general manager of ProCoro. Yeah, Lorna!



Jeff Page and Kathleen Rootseart, parents of one of E-town's newest, Lily May Page.

No word as yet on who will replace her irreplaceable self at Fringe Theatre Adventures where she had been working diligently on the Fringe's Angel campaign.

So my question this week is: What is filmmaker extraordinaire Ken Berry doing in town? He's been seen here and there around town, including the Festival of the NeXt Generation. Word on the street is that he's here for two weeks, but what's he up to?

One of the expectant mothers I was wondering about last week has already delivered her bundle of love. New to this world is Kathleen Rootseart and Jeff Page's little one, Lily May Page. Mom has come home but the wee one, born fairly premature, will be in hospital a little while longer. To answer the question: yes, she's doing well. No worries. Happy birthday, baby.

Theatre Network, thank you very much. I can hardly believe what a fabulous weekend the Festival of the NeXt Generation provided! Over the course of the festival, unofficial figures of show attendance on the final night put the tally at between 1,200 and 1,300 people! One of the most exciting bits of news to come out of that night was the announcement made by Syncrude's Darcy Levesque that the oil company had plans to support the festival next year!

Checking out the festival was like going to Calgary for Alberta Theatre Project's Blitz

Weekend. Speaking of which, Rob Moffat, playwright, former Edmontonian and current dramaturge at ATP, came all the way to Edmonton just to check this festival out! Here's hoping he saw some stuff worth picking up.

It's interesting that a couple of the productions seemed to coincide perfectly with what was happening in the rest of the city. One of those would be Rosemary Rowe's *Benedetta Carlini—Lesbian Nun of Renaissance Italy* which tied in perfectly with Gay Pride Week. The other would be an excerpt of Project "B" written by deaf playwright Chris Dodd. This coming week promotes deaf and blind awareness.

As usual, Francis and Greta Sitwell were up front and centre for the entire thing. By the time Saturday morning came around, they had seen EVERY SINGLE production! They hung out for all four hours of the reading on Saturday and did the same Sunday! What Edmonton needs are about 50 more Sitwell couples. People who make it their mission to see everything that's produced in the city. Come to think of it, maybe they should be on the Sterling Committee!

Klodyne Rodney is always looking for news 'n stuff about Edmonton guys and gals. You can fax her at Vue Weekly (426-2889) or e-mail her at <streetvue@vue.ab.ca>.



# E-town Eateries

## BAKERIES

**Skopek's Bake Shop** (10115-104 St.) High on taste, high on life. Come ganache your teeth. Open 8 a.m.-5 p.m. Mon.-Fri.

## BISTROS

**Manor Café** (10101-125 St.) Remarkable location, flavor and service. Great prices on dishes from around the world. Patio. Kitchen open until 2 a.m. on weekends.

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert) Worth the drive to sample some of the best jambalaya and gumbo in the province.  
**Da De O** (10548-82 Ave.) Funky-style restaurant in an old-style diner on Whyte Ave.  
**Louisiana Purchase** (10320-111 St.) Higher-end style of cooking from the Bayou and great atmosphere.

## CANADIAN

**Barb and Ernie's** (9906-72 Ave.) One of the best mom and pop operations in the city.  
**Billiards Club** (2-flr.-10505-82 Ave.) Rack 'em up and chow down, with heaps of burgers and mugs of ale.  
**Bones** (10220-103 St.) Known as the place for ribs—on the Boardwalk.  
**David's** (8407 Argyll Road) Specializing in Alberta beef dishes on the south side of town.  
**High Level Diner** (10912-88 Ave.) Wholesome and health-conscious—known for their tasty hummous and veggie burgers.  
**Keegan's** (8709-109 St.) At any hour, the last word in Huevos Rancheros.  
**Rosie's Bar and Grill** (10604-101 St.) Nothing fancy, but sensible home cooking without the frills.  
**Turtle Creek Café** (8404-109 St.) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more.  
**Von's Steak and Fish House** (10309-81 Ave.) Alberta beef at its best and great seafood, too.

## DELICATESSENS

**Hello Deli** (10725-124 St.) Scrumptious sandwiches and all that jazz.  
**Persimmon Delicatessen** (10766-82 Ave.) Sandwiches with a wide assortment of mustards, spreads and more.

## EAST INDIAN

**New Asian Village** (10149 Saskatchewan Dr.) Cooking at its best from the subcontinent with a great panoramic river valley view.

## FRENCH

**Claude's On the River** (9797 Jasper Ave.) A legend in French cuisine.  
**The Creperie** (10220-103 St.) Romantic ambience highlights the best crepes in town.  
**Normand's** (11639A-Jasper Ave.) Fine cooking with a good selection of wild game—Sunday brunch is excellent.

## GERMAN

**The Mill Gasthaus** (8101-101 St.) Hearty restaurant with all the classic dishes.

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave.) Quiet, family-style dining and one of Edmonton's best-kept secrets.  
**Chianti** (10501-82 Ave.) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.  
**Fiore Cantina Italiana** (8715-109 St.) Good, affordable, restaurant off campus.  
**Giovanni's Restaurant** (10130-107 St.) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria.  
**Il Portico** (10012-107 St.) Trendy downtown restaurant with fresh, imaginative dishes.  
**La Casa Ticino** (8327-112 St.) Located in a great old house just north of College Plaza, offers fine dishes.  
**Rigoletto's Café** (10044-95 St.) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks.

**Sorrentino's** (10844-95 St.) In the heart of Little Italy, serves delicious authentic Italian fare.  
**The Old Spaghetti Factory** (10220-103 St.) Heaping plates of spaghetti served with their patented thick, tasty sauce.  
**Tony Roma's** (11730-Jasper Ave.) Great barbecue chicken and ribs with lots of food on your plate.  
**Zenari's on 1st** (10117-101 St.) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta.

## JAPANESE

**Furasato** (10012-82 Ave.) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun.  
**Mikado** (106651-116 St.) The oldest Japanese restaurant in Edmonton for a good reason.  
**Osaka** (10511-82 Ave.) Good, affordable sushi and other authentic specialties on Whyte Ave.

## KOREAN

**Bul-Go-Gi House** (8813-92 St.) Traditional eastern flavors expertly created just west of Bonnie Doon.

## MEXICAN

**Julio's Barrio** (10450-82 Ave.) Hearty dishes in a trendy neighborhood, perfect for your next siesta.

## PASTRY

**Pastel's Featuring Grabba Jabba** (10665 Jasper Ave.) Fresh pastry and excellent coffee.

## PIZZA

**Andantino's** (10111-124 St.) Pizza so good, it'll last until morning.  
**Stone Age Wood Fired Food** (10338-81 Ave.) Don't let the industrial atmosphere fool you. Pizza served the traditional way.  
**Funky Pickle** (10441-82 Ave.) Neatly tucked away on Whyte, offers tasty slices every time.

## SEAFOOD

**Joey's Only** (11521-104 Ave.) Fish and chips galore—at an affordable price.  
**Thomas' Fishermen's Grotto** (9624-76 Ave.) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.  
**Sir Winston's Authentic Fish & Chips** (10415-51 Ave.) The true taste of England's fresh battered cooking while you wait!

## THAI

**The King and I** (10160-82 Ave.) Amazing selection of dishes—spicy and flavorful. Good enough for Rolling Stones' Ron Wood.

## VIETNAMESE

**Bach Dang** (7908-104 St.) Great little noodle house in old Strathcona.

## UKRAINIAN

**Pyrogy House** (12510-118 Ave.) Pyrogies and cabbage rolls—just like Baba used to make.

# Vi do you ask?

## FOOD

BY PHILIPPE  
RENOIR

## ReVUE

The object of this week's game is simple.

Where do you find great food, good atmosphere, a patio with a fabulous view of the river valley and not have to pay through the nose for it?

The answer is obvious: Vi's. This little restaurant has been around for over a decade and is considered a gem by Edmonton's standards. The renovated old house on 111 Street and 97 Avenue, just across from the David Thompson building, is still as cute as ever. Vi's has dolled up all the rooms into mini dining salons, each capable of holding three or four tables. The restaurant feels warm and cozy and the service is friendly. We decide to go to my favorite place: the upper level.

The second floor is labeled as a dining lounge; it has a fireplace in the centre and although it is the middle of June, I am glad it is fired up. Only eight more weeks and it'll be September... joy.

We quickly visit the patio to check out the fantastic view. You can see from the High Level Bridge to the Groat Road Bridge and beyond. Ya, I guess Edmonton isn't so bad after all—now let's go back inside; I'm freezing!

Vi's has the reputation for offering the absolute best sandwiches in town but that's not where the menu stops. Thai spring rolls, hummus, smoked salmon and crunchy

vegetable salad are good starters while the four-cheese tortellini, vegetable lasagna or tiger shrimp in period sauce make the entire selection quite impressive.

I stick with the soup and club sandwich special while my date goes for the chicken curry.

The Thai chicken noodle soup is loaded with cubed veggies and strips of chicken in a spicy aromatic stock that hits the spot.

The famous sandwich consists of oversized toasted bread filled with moist and tender chicken breast, tomatoes, lettuce, cucumber cheese, mayo and strips of crunchy bacon, cut the old-fashioned way—in half. It feels like home and every ingredient is perfect. The chicken curry is also great: cubed boneless breast of chicken is served with Thai curry-coconut milk sauce on a bed of rice. It has kick without being too overpowering, thanks to the chutney and cucumber yogurt that counter-balance the spices.

We'd like to finish off with cappuccinos but we're informed that Vi's only has a machine downstairs and that carrying steaming liquids up and down the steep stairs is not such a good idea. We agree and opt for flavored teas.

The bill was sub-\$20 for the food. We won't bring up the wine tab—staying long, enjoyable hours at Vi's is an easy thing to do.

Philippe Renoir can be reached via e-mail at: <renoir@vue.ab.ca>

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THURSDAY & FRIDAY NIGHT LIVE MUSIC  
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433-4343

Walking in to Stone Age Fired Food Restaurant and Bar is an unforgettable experience. The building, made of brick and metal, has a unique atmosphere. You want different? The food is wood fired! There's gourmet selection like pizza, featuring a variety of delicious flavors. They also feature grilled focaccia bread sandwiches—not to mention great bagels. Their iced tea is second to none! There will be an outdoor deck at the end of June and, with Jam Tuesdays, along with bands Thursdays and Fridays, this is one place you've got to



# Night Clubbing

Listing Starts FREE • VUE FAX 426-2889 • Deadline 3:00 pm Friday

## ALTERNATIVE

### DIALECTIC

10815 Jasper Avenue, 423-1650  
every THU: Ska Celtic Surf  
every FRI-SAT: Zen Art & Dance

### FULTON PLACE

6115 Fulton Road, 462-1784  
SAT 29: Knee Deep in Grass, Fuel, XIIth House, Welfare Tuxedo,  
Bell Jar Blues Band, Darksand

### PEOPLES

10620-82 Avenue, 433-9411  
every WED: Punk Ska & Alternative Night  
every TUE: Alt Nation  
every FRI: Altered States  
THU 27: Lefty Spins Dance  
SAT 29: DOA, Half Life, King Lettuce  
SUN 30: 80's Retro Bash

### PURPLE CITY

10030-102 Street, 423-7820  
every FRI: Mixmaster Dragon

### REBAR

10551-82 Avenue, 433-3600  
SAT 29: Imagineers, the Corb Lund Band  
THU 4: Rebecca West,  
Jessica Schoenberg Band  
SAT 6: Slowburn, Bluebeard

### THE REV

10030-102 Street, 423-7820  
THU 27: Maracujah  
SUN 30: Summerskool-All Ages Rave  
TUE 2: the Buicks, Scarlet, Tractor Boy  
SUN 7: Strung Out, Diesel Boy, Choke  
(All Ages)

### ROCKSLIDE

10335-105 Street, 425-2414  
every WED: Agro Wednesdays  
FRI 28: Razer, Inquisition, Grind  
SAT 29: Pugnacious, Sub-version,  
Purgatory

## BLUES & ROOTS

### ANDANTINO'S

10111-124 Street, 944-9508  
every SUN Jazz & Blues Jam Night  
FRI 28: the Lent Brothers  
SAT 29: Rhonda Stakich &  
Lars Jonsson  
SUN 30: the Lent Brothers Jazz Jam

### ANDRETTI'S

Albert's, Sherwood Park Mall, 467-0808  
every WED: Gray Blues Jam  
THU 27-SAT 29: Mo' Dews  
MON 1-WED 3: Nate Strong Band  
THU 4-SAT 6: Next Exit

### BLUES ON WHYTE

10329-82 Avenue, 439-5058  
every SAT: Blues Jam  
THU 27-SAT 29: Down Child's Blues Band

### 'B' SCENE STUDIOS

8212-104 Street, Basement, 432-0234  
FRI 5: Open Stage

### CITY MEDIA CLUB

6005-103 St (CKER Building), 433-5183  
THU 27: Rawlins Cross, Melanie Doane  
FRI 28: Vox Violins  
SAT 29: the Next Big Thing  
THU 4: Black Cabbage  
FRI 5: Oscar Lopez

### CLUB CAR

11948-127 Avenue, 451-1498  
FRI 28-SAT 29: Runaway Train

### THE DINER

6605-99 Street, 448-1369  
every SAT: Scottie Stewart

### FIDDLER'S ROOST

8906-99 Street, 461-1358  
every WED: Bluegrass Jam Session

### H2O LOUNGE

10044-82 Avenue, 433-5794  
every SUN: Jam with Kris Craig & the  
Dang Hummers

### HERITAGE AMPITHEATRE

Hawrelak Park, Southside of Groat  
Bridge, 496-2991  
SAT 29: Drum Roll Please...Percussion  
Groups

### HOUSE ON 124TH

10942-124 Street, 447-5965  
SAT 29: Carnival Music Special  
FRI 5-SAT 6: Bull Simple Folk Trio

### JUBILEE AUDITORIUM

11455-87 Avenue, 451-8000  
FRI 5: Harry Belafonte

### JULIO'S BARRIO

10450-82 Avenue, 431-0774  
TUE 2-THU 4: Tito Paiz

### GASOLINE ALLEY

10993-124 Street, 448-0181  
FRI 26-SAT 27: the Headhunters

## GRINDER

10957-124 Street, 453-1769  
FRI 28: Cafe Gurus

SAT 29: Gerryatix  
SUN 30: Sophie & the Shufflehounds

## LA HABANA CLUB

10238-104 Street, 424-5939  
FRI 28-SUN 30: Amencia Rosa Band  
FRI 5-SAT 6: Los Cominantes

## ROCK CENTRAL

10812 Kingsway, 479-4266  
THU 27-SUN 30: Dead Man's Train

## SAWMILL

116 Street and 104 Avenue, 429-2816  
FRI 28-SAT 29: Passport to Fusion  
FRI 5-SAT 6: Black Cabbage

## SECOND CUP OLIVER SQUARE

11640-104 Avenue, 451-2326  
FRI 28: Ian & Friends

## SECOND CUP ON JASPER

11210 Jasper Avenue, 421-4480  
every THU: Folk Open Stage  
SAT 29: Kern Anderson

## SIDETRACK CAFE

10333-112 Street, 421-1326  
THU 27-SAT 29: Wide Mouth Mason  
TUE 2-WED 3: Black Cat Bone  
THU 4-SAT 6: Jim Byrnes

## STONE AGE

103 Street & 81 Avenue, 488-8180  
every TUE: Square Dog Jam Night

## COUNTRY

### BILLY BOB'S

Continental Inn, 16625 Stony Pl. Rd, 484-7751

THU 27-SAT 29: Gene Friske

### COOK COUNTY SALOON

103 Street & 80 Avenue, 432-COOK  
THU 27-SAT 29: Mustang Johnny

### COWGIRLS

5708-75 Street, 462-2855  
THU 27-SAT 29: Ken Polanski

### DIAMOND'S PUB

Cromdale Hotel, 8115-118 Ave, 477-3565  
THU 27-SAT 29: Sundance

### FIDDLER'S ROOST

8906-99 Street, 461-1358  
every THU: Old Time Fiddle Jam Session

### HERITAGE AMPITHEATRE

Hawrelak Park, Southside of Groat  
Bridge, 496-2991

FRI 28: Patricia Conroy

### LB'S COUNTRY PUB

23 Akins Drive, St. Albert, 460-9100  
FRI 5-SAT 6: Darrell Barr &  
Blair Kennedy

### MUSTANG SALOON

16648-109 Avenue, 444-7474  
THU 27-SUN 30: Shameless  
TUE 2-SAT 7: Tinetla

### NEW WEST HOTEL

15025-111 Avenue, 489-2511  
THU 27-SAT 29: Jimmy Arthur Orde  
MON 1-SAT 6: Mickie Lynn & Blue Denim

### ROAD HOUSE

Continental Inn, 16625 Stony Plain Road,  
484-7751

THU 27-SAT 29: Electric Hillbillies

### SANDS MOTOR INN

12340 Fort Road, 474-5476  
every FRI-SAT: Second Chance Band  
every SUN: Jam

### SAYLER'S COUNTRY

SHOWROOM  
Continental Inn, 16625 Stony Pl Rd, 988-3372  
THU 27-SAT 29: Sayler Reins

### TRANSIT HOTEL

12720 Fort Road, 475-5714  
THU 27-SAT 29: Lonlee Brooks

### WILD WEST

12912-50 Street, 476-3388  
every SAT aft: Jam  
THU 27-SAT 29: Prairie Knights

## POP & ROCK

### BLACK DOG

10439-82 Avenue, 439-1082  
SAT 29 aft: Scott Wicken

### BOILER DOWNTOWN

10220-103 Street, 429-0886  
every SUN: Originals Showcase Night

THU 27: Jazz City Jam

FRI 28-SAT 29: Blackboard Jungle  
SUN 30: McCormick & Ward

MON 1: Hookahman

TUE 2: Sophie & the Shufflehounds

WED 3: Num: ...  
THU 4: Smokey's Playground

FRI 5: Steve McGarrett's Hair  
SAT 6: Murphy's Law  
**EDMONTON INN**  
11830 Kingsway, 451-8000  
FRI 5: An Evening with the Legends

## IKE N' IGGY'S

10620-82 Avenue, 433-9411  
every WED: Ultimate Jam Sessions  
THU 27-FRI 28: Blackwater Jack  
SAT 29: This Just In  
TUE 2: Catfish Troubadour  
THU 4-SAT 6: Joint Chiefs

## KING'S KNIGHT PUB

9221-34 Avenue, 433-2599  
every SUN: Open Stage with Leigh Fresen  
FRI 28-SAT 29: Head Long Walkers  
FRI 5-SAT 6: This Just In

## ROCK BASH '96

Brosseau, 451-8000  
SAT 29: First, Uncaged, Hotheads, Cold  
Feet, Steel Blue \$15, \$20gate, 4:00pm

## ROSE BOWL

10111-117 Street, 482-5152  
every SUN: Jam  
SAT 29: Scott Wicken

## THUNDERDOME

9940 Argyll Road, 433-DOME  
every WED: Wedge Wednesdays  
TUE 2: Prism, Headpins, Doucette

## YESTERDAY'S LOUNGE

112-205 Carnegie Dr, St. Albert, 459-0295  
FRI 28-SAT 29: Mere Mortals

## JAZZ

### ANDRETTI'S

Albert's, Sherwood Park Mall, 467-0808  
THU 27-SAT 29: Mo' Dews  
MON 1-WED 3: Nate Strong Band  
THU 4-SAT 6: Next Exit

### ARTS BARN THEATRE

10330-84 Avenue, 432-7166  
MON 1: Ab Baars Trio

TUE 2: Tom Guralnick Trio  
WED 3: the Recedents, Guralnick Solo

THU 4: John Law & Louis Moholo  
FRI 5: Kent Sangster Presents,  
Thomas Chapin

### BELLAMY'S LOUNGE

Crowne Plaza, 10111 Bellamy Hill, 428-6611  
THU 27-SAT 29: Anna Beaumont Trio

MON 1-WED 3: John Fisher Duo  
THU 4-SAT 6: Andrew Glover Trio

### BILLIARD CLUB

105 Street & 82 Avenue, 432-0335  
SUN 30-MON 1: Kent Sangster Trio  
TUE 2-WED 3: Jeff Hendrick Quartet

### CAFE SOLEIL

10360-82 Avenue,  
438-4848

SAT 29, THU 4, SAT 6: Stuart Crosley,  
Mike Gillespie, & Diane Donovan

### CITADEL THEATRE SHOCTOR

STAGE  
9829-101A Avenue,  
451-8000

FRI 28: George Shearing & Neil Swanson

### CITY HALL PYRAMID

1 Sir Winston Churchill Square,  
432-7166

TUE 2: Bengt Hallberg & Pro Coro Canada

### HELLO DELI

10725-124 Street, 454-8527  
THU 27: Rollanda Lee Quartet

THU 4: Ruth Gaudin Quartet

HERITAGE AMPITHEATRE  
Hawrelak Park, Southside of Groat  
Bridge, 496-2991

SUN 30: Urban Jazz Ensemble,  
Screaming Headless Torsos, the  
Jim Hendrix Project

### IL PORTICO

10012-107 Street,  
424-0707

WED 3-SAT 6: Gene Bertocini &  
Attilio Zanchi

JAZZ STREET FREE AFTER-  
NOON STAGE

Sir Winston Churchill Square,  
432-7166

FRI 28: GMCC Outreach Big Band  
SAT 29: Screaming Headless Torsos

SUN 30: Bernie McGann Trio  
MON 1: Pazzport

TUE 2: pHatty  
WED 3, FRI 5, SUN 7: Chris Tarry Trio

THU 4: Mike Gillespie Trio  
SAT 6: Bill Emes Trio

## JAZZ STREET

FREE EVENING STAGE  
Sir Winston Churchill Square,  
432-7166

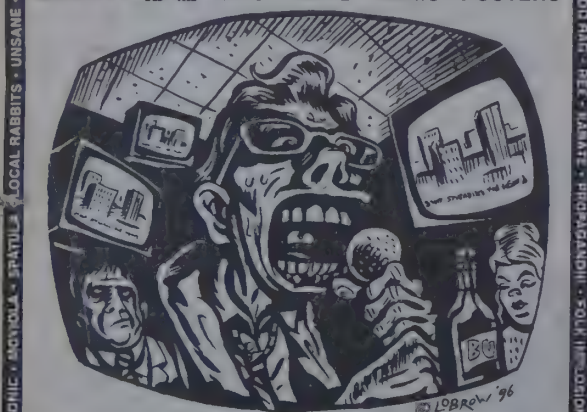
FRI 28: Pazzport  
SAT 29: Jim Brennan Quintet

SUN 30: Robin Nolan Swing Trio  
MON 1: Bill Jamieson Quartet

TUE 2: Jerrold Dubyk Quartet  
WED 3: Yuri Honing Trio

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**THU 4.** Bob Stroup Quintet  
FRI 5. EBB5 5:15-6:00

**JAZZ BEANS**  
10322-111 Street, 424-6182  
SAT 29: Brian Chan, Mo Lasever, and  
Erol Zastre

**JUBILEE AUDITORIUM**  
11455-87 Avenue, 451-8000  
THU 4. Robert Gray Band,  
Elmer Lee Thomas Blues Revue

**MARTINI'S**  
9910-109 Street, 424-7219  
FRI 28, FRI 5-SAT 6: Mary Thomas &  
Shane Schneidmiller

**MICKY FINN'S**  
10511A-82 Avenue, 439-9852  
SUN 30, SUN 7: Ken Myers Trio  
THU 4-SAT 6: Jazzberry Ram

**NINA'S**  
10139-124 Street, 482-3531  
THU 27, SUN 30: Michael Bears  
FRI 28-SAT 29: Helen Nolan  
FRI 5-SAT 6: Lori Biamonte

**POWER PLANT**  
U of A, 492-3101  
FRI 28: Bob Wiseman  
SAT 29: PJ Perry Quartet  
WED 3: Paul Plimley  
THU 4-FRI 5: Nigel Mack & the  
Blues Attack

**PROVINCIAL MUSEUM THEATRE**  
12845-102 Avenue, 451-8000  
SAT 6: Toronto Tabla Ensemble with  
Joanna Das

**RAVEN PUB**  
8232-103 Street, 436-1569  
FRI 28-SAT 29: Daniel Schnee Trio  
FRI 5-SAT 6: Daniel Schnee Trio

**ROYAL GLENORA CLUB**  
11160 River Valley Road, 482-2371  
TUE 2: Mike Rud Trio  
WED 3: A Love Supreme

**SELECT**  
10180-101 Street, 429-2752  
FRI 28-SAT 29: Vivianne Cardinal  
MON 1-THU 4: Chris Andrew &  
Rubin Detoledo  
FRI 5-SAT 6: Maria Manna Quartet

**WESTIN HOTEL**  
10135-100 Street, 451-8000  
FRI 28: Strunz & Farah  
SAT 29: The Jazz Passengers with  
Deborah Harry, Robin Nolan Swing Trio  
SUN 30: John Pizzarelli Trio, Lorraine  
Desmaris Quartet with Tiger Okoshi  
TUE 2: The Dirty Dozen, Linda  
Hornbuckle & No Delay  
WED 3: Tabu Ley Rochereau et  
L'Orchestre Afrisa International  
THU 4: Punjabi by Nature, Maracujah  
FRI 5: Lorraine Klassen, Show-Do-Man  
SAT 6: Conjunto Cespedes

**WESTIN HOTEL LOBBY**  
10135-100 Street, 426-3636  
FRI 28: CBC Radio Active Live  
SAT 29: Andrew Glover  
SUN 30-MON 1: Bertorini Trio  
TUE 2-WED 3: Mboya Nicholson  
THU 4-FRI 5: Bruce Mohascy  
SAT 6: Nate Strong

**WESTIN HOTEL**  
MARLBORO RM, 10135-100 St, 451-8000  
SAT 29: Judi Singh & the  
New Orleans Connection

**WINESTREET**  
10815 Jasper Avenue, 448-0037  
FRI 28-SAT 29: Maria Manna Trio  
FRI 5-SAT 6: Harley Symington Quartet

**YARDBIRD SUITE**  
10203-86 Avenue, 432-0428  
FRI 28: CO2 North  
SAT 29: Joe Lovano Quartet  
SUN 30: Doran-Struder-Minton-Alli  
Bernie McGann Trio  
MON 1: Bernie McGann Trio

TUE 2: Don Byron Sextet, Yuri Honing Trio  
WED 3: Owen Howard Quintet,  
Law & Moholo  
THU 4: Owen Howard Quintet  
FRI 5-SAT 6: Charlie Hunter Quartet

**LOCAL PUBS**  
**CROWN & DERBY**  
NEIGHBORHOOD INN, 13103-Fort Rd,  
478-2971  
THU 27-SAT 29: Lyle Hobbs

**FABIO'S PLACE**  
10625-51 Avenue, 434-5666  
every FRI-SAT. Dining and Dancing with  
Kog Marko

**FROG & NIGHTGOWN**  
9013-88 Avenue, 469-8165  
FRI 5-SAT 6: Gary Malcolm

**LION'S HEAD PUB**  
4440 Calgary Trail, 437-6010  
THU 27-SAT 29: Alan Clark  
MON 1-SAT 6: Mark McGarrigle

**MONK A NUN PUB**  
8204 Jasper Avenue, 429-1248  
every THU: Open Jam

**YE OLDE PUB**  
10151-103 Avenue, 421-7346  
every THU-FRI: Celtic Music-bring your  
own CDs

**CLASSICAL MUSIC**  
**ALBERTA COLLEGE  
CONSERVATORY**  
Muttart Hall, 10050 Macdonald Dr, 425-7401  
THU 27: the Hammerhead Consort

**LIVE COMEDY**  
**YUK YUK'S**  
Bourbon St., WEML, 481-9857  
THU 27-SAT 29: Reed Rankin, Jay  
Jacobson, Chuck Byrn  
THU 4-SAT 6: Craig Campbell, Nick  
Willy, Jason Laurans

month is an outdoor tea dance. Nothing too heavy.  
**Watch For:** A Pisces to slip away. A Libra to instill some positive reinforcing. A Capricorn to kiss off

**PISCES:** Squiggling to the challenge of decision-making, where should you relocate? To whom should you commit? Ever the wonder of whims, just check out both if it's a two-choice month. At least mood swings won't be driving you to gripe—actually a period of major doing. Health is sound and energy seems bountiful.  
**Watch For:** A Capricorn to unningh frustrations. A Libra to travel with. A Leo to break out some bubbly.

**ARIES:** This is frenetic period of false starts. The spinning wheel of options lands on your lap—ooh, what to do? Best if going by impulse this period, simply because dwelling too long may lose out on offers with a time line. Good month for crisis intervention and/or heading a group for social/physical activities. Sip back a sangria to unwind and do some deep breathing.  
**Watch For:** A Pisces to party it. A Cancer to liquidate connections. An Aquarius to sexualize.

**TAURUS:** Hopes and aspirations may fill your head. Allow yourself time to indulge in activities that give pleasure rather than tapdancing for others. A sense of youthful energy pervades your interaction with others—allowing young ones to listen with rapt attention to soliloquies that are neverending. You do get what you want—another audience.  
**Watch For:** A Taurus to spin back in nostalgia. A Libra to teeter-totter. An Aquarius to invest in your mirth.

**GEMINI:** It might be an emotionally trying time over two issues/people/pets. But remember, everything happens for a reason. Allow the crying jags or stargazing because you need to release and get out of pondering over issues you may have no control over. If feeling vulnerable, lay on the charm—you know the attention-getting is easy for you. Just don't sulk and get fat on what-ifs.  
**Watch For:** A Libra to message good will. A Taurus to status-quo you to death. A Sagittarius to try out.

**AQUARIUS:** As you may be reliving past glories. As with the age of steamships, their time has passed and so must your attitude towards lost loves and/or opportunities that never really gelled. Searching within for answers may be healing, rather than relying on a series of quacks who confuse. Pretend this

# PEOPLES

## 10620 - 82 AVENUE

Infoline: 431-0028 • Sorry No Minors

### PEOPLES NIGHTCLUB

Happy Hour Every Day  
8:30 - 10:30 PM Tue. - Sat.

1/2 PRICE FOOD ON ALL MENU ITEMS	\$1.25 HIGHBALLS BOTTLED BEER	\$1.75 SHOOTERS	\$6.50 JUGS OF DRAFT ALL NIGHT LONG
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IN CONCERT  
VIRGIN RECORDING ARTISTS

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with HALF LIFE  
and KING LETTUCE

# 30 SUNDAY

CANADA DAY LONG WEEKEND  
**EIGHTIES BASH**  
MUSIC BY DJ NIK ROFEELYA  
AND DJ EDDIE LUNCHFALL

EMI RECORDING ARTIST

# 03 WEDNESDAY

with special guests  
**THE X-MEMBERS**  
Formerly known as the Cadillac Tramps

Every TUESDAY  
**ALTAR-NATION**  
The Best in Gothic &  
Industrial/Darkwave Music

Every FRIDAY  
**ALTERED STATES**  
THE BEST IN  
ALTERNATIVE MUSIC  
DJ Mikaelow

# TAROTSCOPES

By Paul Compassi

## Horoscopes for July

**CANCER:** Others may have you labelled as a floundering beached crawfish. How you will surprise them! A metamorphosis is at hand, shedding control in stages, allowing yourself to pit brains and brawn against anything that comes your way. Lifting your cup in celebration, you can take risks this cycle, party hearty and still do the laundry.  
**Watch For:** A Virgo to surprise with "foolhardy" risktaking—it's fun! A Capricorn to plan, shop and sculpt new images. Another Capricorn to worry over the "change."

**LEO:** You may be humming Dixieland as sweat appears on the brow while toiling over some pointless task. Endless repetition strengthens the soul and the pocketbook. Adhere to schedules, but don't get too wound up by demands. Release of stagnation is a definite must by August; then you'll be choring it all over again—this time in mind of stretching.  
**Watch For:** A Leo to share the sense of bondage. A Scorpio to remind you of worse things than your fate. A Cancer to offer up some release.

**VIRGO:** Old reliable, you may want to trade in your grey horse shoes for a pair of fancy dress pumps. Two sources of income filter in as teeth grind in new levels of tolerance. Bottom line is you are a good worker and have proven so. A few opportunities may drift in, but seriously, Virgos, major change ain't happening till August. Share some field tunes with Leo.  
**Watch For:** An Aries to whisper of new beginnings. A Pisces to recognize good deeds. Another Aries to insist you change behavior.

**LIBRA:** You may be confused who and what to establish in your life when it comes to long-term harmony. Caught between dreams, the cycle suggests you seek advice away from your regular intimates. The overriding theme is diluted harmony while going about feel-

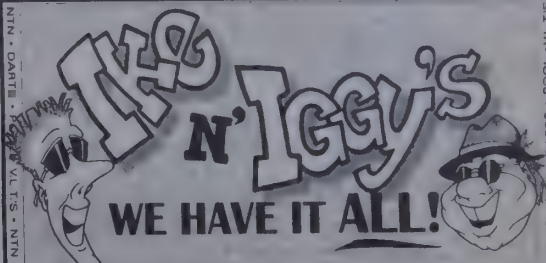
consulting your existence. You may come out of it less cluttered.  
**Watch For:** An Aries to prod for action. A Leo to share diluted rays of warmth. A Gemini to strike up sparks

**SCORPIO:** Though money may be tight, inventive you has ways of scrounging up the money when backed up against a wall. Pay back loans if borrowing, because you may need similar sources to prop up funding in a future tense. Otherwise, a venture away from home gets the juices flowing. Use passion to create—you do leave a mark.  
**Watch For:** A Virgo to dolly up your image. A Libra to spend money with or on. A Cancer to run from.

**SAGITTARIUS:** A month of heady action. Keeping tabs with callbacks is very important. If deadlining it, ensure excuses are puncture-proof—your reputation may be scrutinized. New births on horizon, particularly with creative endeavors. Selling talent to outside circles may pay off.  
**Watch For:** A Scorpio to push buttons. A Gemini to inject some healing words. A Libra to enhance outlook, from a spiritual place.

**CAPRICORN:** Less pressure this cycle allows you to romp in a less-inhibited fashion. From skinny-dipping with a honey to singing praises publicly over others, your theme is a relaxed state of sun-worshipping. Ever the planner, you may be toiling for the hell of it, just to get it picture-perfect. "It" can be yourself, home or workspace.  
**Watch For:** A Cancer to plan and build with. An Aquarius to tickle funnybones. A Gemini to haunt with frivolities.

**AQUARIUS:** As you may be reliving past glories. As with the age of steamships, their time has passed and so must your attitude towards lost loves and/or opportunities that never really gelled. Searching within for answers may be healing, rather than relying on a series of quacks who confuse. Pretend this



# WE HAVE IT ALL!

**JUNE 27-28**  
**BLACKWATER JACK**

**JUNE 29**  
**THIS JUST IN**  
WITH GORDON STEINKE

**TUESDAY NITE SHOWCASE**  
**CATFISH TROUBADOR**  
JULY 2

EVERY WEDNESDAY  
**JAM NITE**  
WITH YOUR HOST STEVE HOY

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433-9411 10620 82 ave.

Tarot Cards interpreted by Paul Compassi. For half hour or hourly readings/consultations, call 447-1691.



# It's Exactly What's Going On Out There

## E-town Live

Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

### GALLERIES — SHOWS OPENING

#### ANCE

**9A. Edmonton Centre, lower level, 426-4520**  
**WORLD 96: 1ST STOP OKLAHOMA:** From the award-winning Cache Public School in Oklahoma June 28-July 14. **ARCHETYPES AND IMPRESSIONS:** Paintings and drawings by Saskia Aarts. Open reception July 6, 7 PM (Oklahoma artists present).

#### CITY HALL

**1 Sir Winston Churchill Sq., City Hall Foyer**  
**INTERNATIONAL ARTIST-IN-RESIDENCE 96:** Featured artists include: Nina Hole, Kathryn Finnelly, Al Reynolds, Chuck Wissinger, et al. June 28-July 10.

#### CHURCHILL SQUARE

**Sir Winston Churchill Sq., Heart of Edmonton**  
**OVERLAY:** Carla Costuros, Maria Formolo et al. Installation. Until Jul 10. Performance. FRI 28-SUN 30, 7 PM.

#### DOUGLAS UDELL

**10332-124 St., 488-4445**  
 In conjunction with the Alberta Biennial, the Edmonton Art Gallery and the Glenbow Museum. Thru July.

#### EDMONTON ART GALLERY

**2 Sir Winston Churchill Sq., 422-6223**  
**THE ALBERTA BIENNIAL OF CONTEMPORARY ART 1996:** The most comprehensive survey of contemporary Alberta art, and the first exhibition of its kind in the province. Painting, sculpture, videos and computer generated 3-D images. Opening reception FRI, June 28, 8 PM.

**CHILDREN'S GALLERY ART WORK:** A hands-on gallery space where learning about art involves interaction, role play and imaginative speculation. A place to learn by doing and making. June 29-July 5. Opening reception: SUN, June 30, 2-4 PM.

#### FOYER GALLERY

**Centennial Library, 7, Sir Winston Churchill Sq., 497-7070**

**IMAGES OF HOPE: THE DONNA CIPRI COLLECTION:** A selection of 19 photographs from the Foundations archives. June 28-July 10.

#### GRANT MACEWAN COMMUNITY COLLEGE

**City Centre Campus Bldg., 10700-104 Ave., 497-4322**

**FINE ART PROGRAM STUDENT EXHIBITION RISK, EXPERIMENTATION, RESOLVE:** Painting, drawing, sculpture, photography, installation, xerography and video. Opening reception: FRI, June 28, 2-5 PM.

#### HARCOURT HOUSE GALLERY

**3rd Floor, 10215-112 St., 426-4180**

**BROWN PAPER PACKAGES TIED UP WITH STRING:** WECAN membership show. Until July 13. Opening reception: FRI, June 28, 7:30-10 PM.

**NAKED IV:** Works by artists who work from the model at the drop-in life drawing sessions at Harcourt. June 28-July 10.

#### INDIGO PRINT AND PAPERWORKS

**12214 Jasper Ave., 426-4180**

**HARVEST PILGRIMS:** Photographs of immigrant farm workers in Ontario. July 1-26.

#### LATITUDE 53

**10317-104 St., 423-5353**

**SIGHTING THE MALE:** Exploration of the male body image. Chuck Samuels' photographs deconstruct popular photos featuring female models and presents them with images of himself. Evan Penny's realist sculptures approach the conflict of growing older and the desire to maintain male physical beauty and strength. June 29-Aug 2. Opening reception SAT 29. Performances by Darrin Hagin & Leo Compas. 8 PM.

**PAPER PRESENTATION:** July 6, 8 PM. Lecture by realist figurative sculptor Evan Penny. July 27, 8 PM.

#### OPPERTSHAUSER

**5411-51 St., Stony Plain, 963-2777**

**July Heine, Linda J. Carney, Dean Reeves - watercolors; Marlene Turnbull - clay.** June 27-July 30. Opening reception SUN June 30, 1-4 PM.

#### PROFILES GALLERY

**110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310**

**Mariann Sinkovics, Cornelia Ostrovitsky.** July 3-Aug 3.

#### ROYAL LEPAGE BUILDING

**10330-103 St., 426-4180**

**SYMBOLS IN CIVILIZATIONS:** The Alberta Society of Artists. June 28-July 10. Opening reception SAT, June 29, 12-4 PM.

#### SCOTIA PLACE

**Tower 1, 24 Fl., 422-6223 (EAG)**

**ART AT WORK:** Major art donated to the collections of the EAG and the U of A. A tribute from corporate collections. From bronze sculptures of Auguste Rodin to the conceptual art of Dennis Oppenheim. Opening reception: FRI June 28, 6-8 PM.

### SPECIAL-T-GALLERY

**284 Saddleback Rd., 437-1192**

**International native artists, Archie Beaulieu, Norman Knott, Danny Dennis, J.G. Fiddler.** Opening reception July 3, 7-9:30 PM.

### UNIVERSITY OF ALBERTA

**Fine Arts Bldg., 2230, 89 Ave., 112 St., 492-3034**

**MODERN DANISH FURNITURE DESIGN:** Lecture and slide presentation by Lawrence Minsker, a well-known Danish designer and developer of the Comwood system of Rational Wood-compressing. July 2, 7-9 PM.

### THE WORKS

**Edmonton Downtown Centre, 426-2122**

**DESIGNS ON THE FUTURE:** A visual arts celebration. June 28-July 10.

**GALA CELEBRATION:** Manulife Place, 3rd Fl. Terrace, FRI 5, 7 PM. Ph. for details.

**TELUS WORKS: DESIGNS ON THE FUTURE SYMPOSIUM:** The Weston Hotel. A forum for discussion about the rapidly changing global design environment in the '90s. FRI 5, 8 AM-1 PM.

### ART GALLERIES

#### ALBERTA CRAFT COUNCIL

**10106-124 St., 488-5900**

**THE GARDEN SHOW: AN ECLECTIC, DIVERSE SELECTION OF CRAFT PRODUCTS THAT RELATE TO THE GARDEN, GARDEN FURNITURE & ACCESSORIES.** UNTIL AUG 24.

#### EDMONTON ART GALLERY

**2 Sir Winston Churchill Sq., 422-6223**

**NEW PERMANENT COLLECTION EXHIBITION SPACES:** Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC. Ongoing.

#### FAB GALLERY

**U of A, 1-1 Fine Arts Bldg., 112 St., 89 Ave., 492-2081**

**IDIOSYNCRASIES 3 & 3-D work by Industrial Design students. OPTICAL FIBRES:** Computer Imagemaking and the Book Arts (papermaking, design and printing, and book binding), electronic portfolios. Until July 24.

#### MCMULLEN GALLERY

**U of A Hospital, 8440-112 St., 492-4211**

**CONTEMPORARY QUILTS:** Laurie Sobie and Judy Villet. Until June 30.

**PASSION 8 POTTERS:** Celebration of contemporary potters for use. Until June 30.

#### PROFILES GALLERY

**110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310**

**DARYL RYDMAN, ALLEN BALL:** Photo-based paintings by Daryl Rydmann. The Franklin Mint by Allen Ball. Until June 29.

#### ARTISTICALLY SPEAKING ART STUDIO

**Callington Sq., 6717-177 St., 487-6559**

**STILL LIFE SENSATIONS:** Large oil canvases, clay sculptures by local artist Jeanne BFA.

#### THE ARTISTS MARKET PLACE

**Westmount Shopping Centre, 111 Ave. Groat Rd., 908-0320**

**Theresa Tailleux:** pottery, June 29-July 5. Daily.

#### BEARCLAW

**10403-124 St., 482-1204**

**Inuit and Iroquois soapstone carvings, prints and jewellery.** New works by C.A. Henry, Noboru Kobo, Jane Van Alderwegen, Silvia Armeni, Stephen Roy and Maxine Noel.

#### BUGERA/KHET

**10114-123 St., 482-2854**

**Rotating show of Gallery artists.** Thru September.

#### CAFE PARADISO

**10334-108 St., 433-9384**

**BETH'S GARDEN:** New paintings by Jill Hixson. End of July.

#### CAFE SOLEIL

**10360 Whyte Ave., 438-4848**

**MOTHER:** A series of paintings by Sandra Stevenson. Thru June.

**LIFE:** New works by sculptor Sharon Moore-Foster. Thru June.

#### DILECTIC

**10815, Jasper Ave., Basement, 425-2444**

**ZEN:** Sculptures, avant-garde furniture. FRI's & SAT's, 8pm-3am.

#### DOUGLAS UDELL

**10332-124 St., 488-4445**

**Abstracted images, acrylic paintings by Pat O'Hara.** Until June 30.

#### EAGLE ONE GALLERY

**9205A Argyle Rd., 435-5384**

**Works by Norma Jerome and Karen Arnett.** Thru June.

#### ELECTRUM DESIGN STUDIO

**12419 Stony Plain Road, 482-1402**

**WILLOW BASKETS:** Dogwood baskets, handmade by Greg Lumsden. **SONGJINES:** Monotypes, monoprints by Sophia Podryhul-Shaw. Until June 29.

#### THE FRINGE GALLERY

**The Paint Spot, BSMH, 10516 Whyte Ave., 432-0240**

**LUMEN:** Installation by Clint Wilson. Projection images and sculptures. Until June 29.

### 1ST STEP AND NEXT STEP GALLERIES

#### Arden Theatre

**A display of the creative talents of children from the far Alberta North.** Until July 3.

#### GALERIE WOLTJEN

**http://www.woltjenartlab.ca**

**Exhibit on the Internet's World Wide Web.**

#### GIORDANO GALLERY

**208 Empire Bldg., 10080 Jasper Ave., 429-5066**

**Works by Barbara Baltscheff, Phil Mann, David Bolduc.** Open Wed & Sat.

#### IML GALLERY

**10624-82 Ave., 433-6834**

**New works in oil by local artist Diane Southworth.** Until June 16. Acrylic, water color and mixed-media by Joyce Kamikura. Until July 12.

#### KATHLEEN LAVERTY GALLERY

**10411-124 St., 488-3619**

**A special show of Canadian Contemporary Prints.** David Barnett, Margaret May, Ed Barrman, Bonnie Shekter, Mary Rawlyk, et al. Until July 13. Ongoing displays of gallery artists work.

#### MISERICORDIA HEALTH CENTRE

**16940-87 Ave., 484-8811, ext 6475**

**THE BOUNTIES OF NATURE:** Elaine Booth-Kallweit, Lillian Cadman, Jeannine Chalfoux, Carol Rose. Until Aug 7.

**MARKS OF THE ANCIENT ONES:** Petroglyph series by Jean Elizabeth Tait. Until Aug 6.

#### NOBLE CACTUS

**10752-124 St., 455-9922**

**American Southwest original art and prints.**

#### ORIGINAL ART GALLERY

**Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert, 458-0414**

**ELECTRUX:** by Alice Goulet, Brigitte Rieckmann and Barbara Would Schaefer. Until June 29.

#### PRISTINE PIECES

**201, 10324-82 Ave., 439-9026**

**Art by Virgil J. Tom, reproductions. Duke-Ju-Lee Carvings & Jewellery by Alan Munro.**

#### ROWLES & PARHAM DESIGN GALLERY

**Royal LePage Bldg., 10130-103 St., 426-4035**

**New works by Elaine Tweedy.** Thru June.

#### SERENDIPITY GALLERY & FRAME SHOP

**9840-90 Ave., 433-0388**

**New oil paintings by Norm Pantel.** Gallery artists.

#### SPECIAL-T-GALLERY

**284 Saddleback Rd., 437-1192**

**Jean Tait, Eileen Raucher Sutton, Cindy Barratt.** Until July 2.

#### VANDERLEELIE

**10344-134 St., 452-0286**

**STEEL PENITENCE:** A solo exhibit of recent sculpture by Isla Burns. Until July 15.

#### WEST END

**12308 Jasper Ave., 488-4892**

**COAST TO COAST:** rotating show of gallery artists. Featuring Ted Harrison - paintings, David Blackwood's etching. Until July 15.

### MUSEUMS

#### ALBERTA AVIATION MUSEUM

**11410 Kingsway Ave., 453-1078**

**Aircraft on display and under restoration. Civil and military aviation history; library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage.** Open daily.

#### ALBERTA RAILWAY MUSEUM

**24215-34 St., 472-6229**

**Housed in the railway station built at St. Albert in 1909.**

#### CAMP WARWA

**W. Edmonton, Yellowhead, 43 N. to Alberta Beach on Hwy 633 to West Cove, 892-3648**

**SUN 23:** Open house, 9-4:30 PM. A community project of the Canadian Progress Club.

#### C&E (1891) RAILWAY MUSEUM

**10447-86 Ave., 433-9739**

**A replica of the 1891 station, historical photos, costumes & artifacts.** Open Tues-Sat.

#### CANADA'S AVIATION HALL OF FAME

**Reynolds Alberta Museum, Hwy 13, 361-1351**

**Open year-round.**

#### DEVONIAN BOTANIC GARDEN

**5 km North on Hwy 60, 987-3054**

**Authentic Japanese Garden, nature trail, 80 acres of connected gardens.**

#### EDMONTON PUBLICSCHOOLS ARCHIVES & MUSEUM

**McKay Ave Sch., 10425-99 Ave., 422-1970**

#### THE SCHOOL LIBRARY

#### FORT EDMONTON PARK

**South Edmt. Quessell Bridge, W. of Whitemud Pk., 496-8787**

**Step into the fur trade era in the 1846 - Hudson's Bay Fort, explore a frontier town on 1885 St., a brand-new city on 1905 St. ... Open until Labour day. DOMINION DAY: July 1.**

#### HIGHLAND GATHERING: July 6-7

#### JOHN JANZEN NATURE CENTRE

**Fort Edmonton Park, Fox Dr., Whitemud Dr.**

#### 496-2939

**WILD IN THE CITY:** Birds and animals that flourish among urban developments. Until Aug 29.

#### THIRD ANNUAL BUTTERFLY FESTIVAL: July 6

**JOHN WALTER MUSEUM**

**Kinsman Park, 9100 Waterdale Hill, 496-4852**

**SUN 30: House Building**

**MON 1: Canada Day Tea, 7-10 PM**

#### LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

**N. Legislature Grounds, underground pedway, 422-3982**

**A TRIBUTE TO AVIATION IN ALBERTA:** Displays from aviation museums, flying clubs, air shows and other Alberta aviation organizations. Until end of Jul.

#### MUSE HERITAGE MUSEUM

**St. Albert P. 5 St. Anne St. St. Albert, 459-1528**

**BUILDING BRIDGES: A VISIONARY EXHIBIT BY MRS. DE GRAY'S GRADE 3 CLASS AT FATHER JAM ELEMANTARY SCHOOL:** St. Albert in 1862 were the first in the West to build a bridge, these grade 3 students have constructed models of their own ideal bridges. Until June 28.

**RECENT ACQUISITIONS:** Artifacts acquired by the Museum in the past year.

**GREAT ST. ALBERT MUG COLLECTION:** Mugs representative of businesses and organizations from St. Albert on display and wanted.

**IS THE DOCTOR IN?** When a doctor's surgery was in his own home. Also an archival exhibit using Dr. Cuts' family records. Until Jul 5.

**NINE FROGS AND A TOAD:** The life and loves of frogs, Quebec's nine species of frogs and one species of toad. Until July 8.

#### MULTICULTURAL HERITAGE CENTRE

**5411-54 St., Stony Plain, 963-2777**

**PIONEERS 2100 - THE GENERATION BRIDGE:** Winning entries from the Parkland School divisions Festival of the Arts. Until Jul 3.

#### MUTTART CONSERVATORY

**9626-96A St., 496-8755**

**SUMMER PORTRAITS:** Until July 7.

#### PROVINCIAL MUSEUM OF ALBERTA

**12845-102 Ave., 453-9131**

**ANCIENT OLYMPICS:** "sporting" activities, traditional native games, rock wall painting, face painting, entertainment - music,



# LISTINGS

## Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

**MON 1 Dominion Day**  
**GIOVANNI CABOTO PARK**  
 95 Street & 109 Avenue, 424-4869  
**SUN 30 Giovanni Caboto Day**  
**RIVERSIDE GOLF COURSE**  
 8630 Rowland Rd, 433-9411  
**SUN 30 2nd Annual Golf Tournament**  
**NATIONAL ICE THEATRE OF CANADA**  
 Hotel Macdonald, 10065-100 Street, 988-8914  
**THU 4 Silent Auction Fundraiser**  
**NEWSLINE**  
 City Hall, 440-6329  
**TUE 2: Newsline on Air with the Mayor Public**  
 Welcome  
**SIDETRACK CAFE**  
 10333-112 Street, 421-1326  
 every **SUN**: Varsity Night

**DANCE**  
**BRIAN WEBB DANCE PRESENTS**  
 John L. Haas Theatre, Grant MacEwan, JP Campus, 497-4416  
**THU 27: Intemco '96 the Invisible Line**

**KIDS STUFF**  
**CALDER LIBRARY**  
 12522-132 Avenue, 496-7090  
**TUE 2: Yo-ho-ho and a Chest Full of Fun**  
**CAPILANO LIBRARY**  
 210 Capilano Mall, 496-1802

**WED 3: Adventure on the High Sea**  
**CASTLEDOWNS LIBRARY**  
 15333 Castledowns Road, 496-1804  
**FRI 5: Make a Treasure Map**  
**CENTENNIAL LIBRARY**  
 7 Sir Winston Churchill Square, 496-7000

every **MON**: Drop-in Daycare  
**WED 3: Treasures in the Sky**  
**EDMONTON ART GALLERY**  
 2 Sir Winston Churchill Square, 422-6223  
**SUN 30: End of School Bash**  
**HIGHLANDS LIBRARY**  
 6710-118 Avenue, 496-1806

**FRI 5: Yo-ho-ho and a Chest Full of Fun**  
**IDLYWYDE LIBRARY**  
 8310-88 Avenue, 496-1808  
**TUE 2: Hidden Treasures**  
**JASPER PLACE LIBRARY**  
 9010-156 Street, 496-1810

every **WED**: Family Funtime  
**LONDONDERRY LIBRARY**  
 137 Avenue & 66 Street, 496-1814  
**FRI 5: Treasures in the Sky**  
**MILLWOODS LIBRARY**  
 Millwoods Towne Centre, 496-1818

every **WED**: Storytime Fun  
**TUE 2: Make a Treasure Map**  
**SOUTHGATE LIBRARY**  
 51 Avenue & 111 Street, 496-1822

every **TUE**: PRESCHOOL STORYTIME  
 every **WED**: Drop-in Pyjama Storytime  
**THU 4: Treasures in the Sky**  
**SPRUCEWOOD LIBRARY**  
 11555-95 Street, 496-7099

every **TUE & THU**: Make Reading Club Displays  
**FRI 5: Hidden Treasures**  
**STRATHCONA LIBRARY**  
 8331-104 Street, 496-1828

every **TUE**: PRESCHOOL STORYTIME  
 every **TUE**: Hidden Treasures Program

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**JUN 27 THU**

**BRIAN WEBB DANCE PRESENTS**  
**INTEMCO '96:**  
**THE INVISIBLE LINE**  
 John L. Haas Theatre, Grant MacEwan College, JP Campus, 497-4416

A dance presentation with collaborating artists  
 Robin Poiras, A Jocelyne Montpetit, and Edward Poiras  
 Time: 8:00pm

**DIM SUM FESTIVAL**  
 Plaza, Southside, City Hall, 944-3188  
 Fun for the kids and food for the family  
 Time: 10:00am-12:00pm  
 Admission is free

**THE HAMMERHEAD CONSOIN IN CONCERT**  
 Muttart Hall, 10050 Macdonald Drive, 425-7401  
 Program includes Bartok, Bashaw, Daniel, and Mary  
 Time: 8:00pm  
 Tix: adult \$10, student/senior \$5

**JUN 28 FRI**

**CARIWEST CARIBBEAN EXTRAVAGANZA**  
 WEM, Upper Level, 3rd Phase, 421-7800  
 Features Caribbean bands  
 Time: doors 6:30pm; Tix: adult \$10, kid \$5

**JAZZ CITY HIGHLIGHTS**  
 Westin Hotel, 10135-100 Street, 451-8000  
 World Music Party with master guitarists  
 Strunz & Farah  
 Time: 8:30pm; Tix: \$22

also...  
**Power Plant, U of A, 429-3101**  
 The very wise Bob Wiseman  
 Time: 9:30pm; Tix: \$9

**THE WORKS CHOICE PICKS**  
 Harcourt House, 10215-112 Street, 426-4180  
 Annex:  
 Naked IV-drawings, painting, and sculpture  
 Time: 10:00am-5:00pm; Admission is free

**MUSTARD SEED STREET CHURCH BENEFIT**  
 McDougall United Church, 10086 Macdonald Dr, 428-1818  
 Featuring Michael Angeli and Juba!  
 Time: 8:00pm; Tix: \$10

**PATRICIA CONROY IN CONCERT**  
 Heritage Amphitheatre, Hawrelak Park, 451-8000  
 With special guests the Foggy Minded Mountain Boys  
 Time: 7:00pm; Tix: \$10.75

**T.R.I.O. A MONO IN CONCERT**  
 Festival Place, 100 Festival Way, Sherwood Park, 449-FEST  
 A cappella pop quintet  
 Time: 7:30pm  
 Tix: advance \$7.50, at the door \$8.50

**JUN 29 SAT**

**124TH STREET BLOCK PARTY AND FOOD FESTIVAL**  
 124th Street & 106 Avenue, 482-5552  
 All day family event, featuring Tito Paz, Rusty Reed, PJ Perry, food festival from 124th street restaurant, and a beer garden  
 Time: 11:00am-12:00pm; Admission is free

**ALL AGES ALTERNATIVE GIG**  
 Fulton Place Hall, 6115 Fulton Road, 462-1784  
 Featuring Knee Deep in Grass, Fuel, Xlth House, Welfare Tuxedo, Bell Jar Blues Band, Darksand  
 Time: 7:00pm  
 Tix: advance at Sonix \$5, at the door \$6

**CARIWEST FETE**  
 W.E.M., Upper Level, 3rd Phase, 421-7800  
 Featuring Scarles Evolution and a Caribbean food bar  
 Time: 8:00pm  
 Tix: advance \$20, at the door \$25

**DRUM ROLL PLEASE...**  
 Heritage Amphitheatre, Hawrelak Park, 451-8000  
 An eclectic collection percussion groups and dancers  
 Time: 2:00-10:00pm; Tix: \$10.75

**JAZZ CITY HIGHLIGHTS**  
 Westin Hotel, 10135-100 Street, 451-8000  
 Jazz meets new wave. The Jazz Passengers with Deborah Harry (aka Blondie)  
 Time: 8:30pm; Tix: \$22

**THE WORKS CHOICE PICKS**  
 Latitude 53, The Great West Saddlery Building, 10137-104 Street, 423-5553  
 Opening reception of *Sighting the Male* transforming male body image.  
 Performances by Damon Hagen & Leo Compas.  
 Time: 8 pm. Admission: free.

**JUN 30 SUN**

**CARIWEST BLOCKORAMA**  
 Woodcroft Community League, 13775-115 Ave, 421-7800  
 Family fun with music, food, and dancing  
 Time: 10:00am-6:00pm  
 Admission is free

**GIOVANNI CABOTO DAY**  
 Giovanni Caboto Park, 95 Street & 109 Avenue, 424-4869  
 Be Italian for a day  
 Time: 12:00pm-12:00am  
 Admission is free

**JAZZ CITY HIGHLIGHTS**  
 Heritage Amphitheatre, Hawrelak Park, 451-8000  
 Jazz City in the park. Featuring the Urban jazz Ensemble, Scanning Headless Torsos and the Jimi Hendrix Project.  
 Time: 2:00-10:00pm  
 Tix: \$14

**JUL 1 MON**

**DOMINION DAY CELEBRATIONS**  
 Fort Edmonton Park, Fox Drive & Whitemud, 496-8771  
 Canada Day 1905 Style  
 Time: 10:00am-6:00pm

**JAZZ CITY HIGHLIGHTS**  
 Yardbird Suite, 10203-86 Avenue, 451-8000  
 Bernie McGann Trio. Smolan' hard bop from the Australian outback  
 Time: 8:30pm  
 Tix: \$13

**THE WORKS CHOICE PICKS**  
 ANOSA, Edmonton Centre Concourse, 426-2122  
 World 96: First Step Oklahoma-student's art  
 Time: Business hours  
 Admission is free

**JUL 2 TUE**

**JAZZ CITY HIGHLIGHTS**  
 Westin Hotel, 10135-100 Street, 451-8000  
 Funk & Blues party with Linda Hornbuckle and th Dirty Dozen  
 Time: 8:30pm  
 Tix: \$20

**NEWSLINE SHOW-LIVE!**  
 City Hall, 440-6329  
 Newsline goes live and all are invited to pose questions to the mayor  
 Time: 8:30-11:00am  
 Admission is free

**THE PHD TOUR '96**  
 Thunderdome, 9920 Argyll Road, 433-DOME  
 Featuring Prim, the Headpins, and Doucette  
 Time: doors at 6:30pm  
 Tix: advance \$9.95, at the door \$14.95

**THE WORKS CHOICE PICKS**  
 Hudson's Bay Centre, 101 Street & Jasper Avenue, 426-2122  
 dis/Comfort Zone-wax molds and casts of the artist's body  
 Time: Business hours  
 Admission is free

**JUN 3 WED**

**JAZZ CITY HIGHLIGHTS**  
 Yardbird Suite, 10203-86 Avenue, 451-8000  
 The Owen Howard Quintet and Law & Moholo  
 Time: 8:30pm  
 Tix: \$17

**THE WORKS CHOICE PICKS**  
 Scotia Place, 100 Street & Jasper Ave, 426-2122  
 Art at work from the workplace to the public collection  
 Time: Business hours; Admission is free

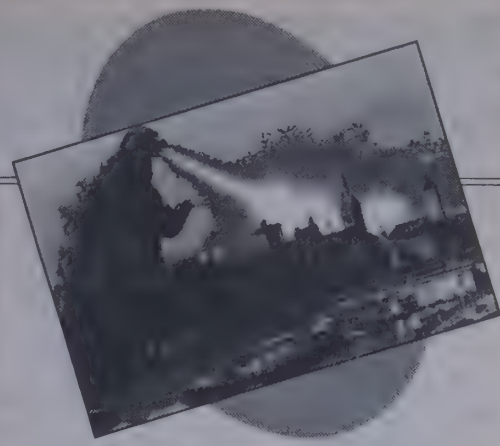
**JUN 4 THU**

**JAZZ CITY HIGHLIGHTS**  
 Jubilee Auditorium, 11455-87 Avenue, 451-8000  
 Triple Grammy award winner the Robert Cray Band with guest Elmer Lee Thomas  
 Time: 8:00pm; Tix: \$27 & \$35

also...  
**Power Plant, U of A, 429-3101**  
 The Nigel Mack Blue Attack  
 Time: 9:30pm; Tix: \$6

**THE WORKS CHOICE PICKS**  
 Sir Winston Churchill Square, 426-2122  
 Carla Costanzo' floral prayer carpet an invocation for the re-enchantment of the land  
 Time: Business hours; Admission is free

**NATIONAL ICE THEATRE OF CANADA FUNDRAISER**  
 Empire Ballroom, Hotel Macdonald, 10065-100 Street, 988-8914  
 Silent auction, food, and music by Jan Randall and Terry McDade  
 Time: 7:30pm  
 Tix: \$30



**CJSR WOULD LIKE TO  
 THANK ALL THE  
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 AND EVERYONE WHO  
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**MIKE**  
**RUD**  
**ALBERTA**  
**COLLEGE**  
**BRYAN HALL**  
**7-9 PM**  
**WEDNESDAY**  
**JULY 3**









# CLASSIFIEDS

• DEADLINE FOR CLASSIFIED ADVERTISING - 5:00 PM • MONDAY BEFORE PUBLICATION.

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**SUPER 8 FOR SELF-DEFENSE**  
WORKSHOP @ FAVA, Film & Video Arts  
Society - Alberta. 4 Saturdays, July 6-27.  
Register call 429-1671.  
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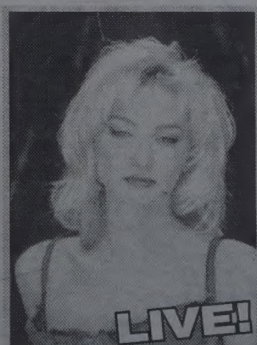
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Specializing in Pre-Owned Appliances  
Service and Parts - All Makes  
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Spring clean-up special; weed-free flower  
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\$350 PER MONTH,  
AVAILABLE IMMEDIATELY,  
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RECONDITIONED  
• TV'S •  
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• Bed ..... \$50 and up  
• Chesterfield & chair ..... \$100 and up  
• Chest of drawers ..... \$25 and up  
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**MUCH MORE TO SEE**  
We Know Who's No. 1 - you Our  
Customer!  
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Call Arlene 456-3934.  
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Become a member of the world's most  
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minded only.  
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Local food distributor requires  
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\$ Full training, no experience necessary  
\$ Income \$550 - \$1200 wkly/commission  
\$ New company car  
\$ Opportunity for advancement  
\$ Over 90% repeat sales  
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Full time days or evenings  
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CR0615

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Mildly disabled seeks computer graphic easy work in exchange for Certificate Apprenticeship, #117-10756 Jasper Ave, T6J 2A7.

## VOLUNTEERS

Tree huggers! Western Canada Wilderness committee needs lots of volunteers & caravans. Ph 433-5323, leave names & ph #.

CR0696

Join the Streetfest Volunteer Team: for the 12th Annual Edmonton International Street Performers Festival, July 12-21. Call Guy Stuhmiller 425-5162.

CR0712

The Fringe needs you to offer free temporary lodging to performers from out-of-town, in your home in late August. Call Heather Kelly, 448-9900.

CR0616

Volunteer director for Feb. production of "MAME" required. Please reply to Box 3232, Sherwood Park, AB, T8A 2A6 by July 15/96.

CR0715

## Become a VOLUNTEER

## VOLUNTEERS

124 Street Block Party '96, Flavour of 124 Street Food Festival and the Caribfest Parade on 124th, all happening on SAT, June 29th needs festival volunteers now!! Promotions festival setup, dunk tank, beer gardens, music stage crew, on-site public relations and crowd pleasers... Call Barb @ 482-5552.

CR0701

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Spend a week with inner city residents and help bring a smile to someone's face. Bissell Centre's summer camp requires volunteers to help at its summer camp during July and August. For more info please call Shari-Lynne at 423-2285

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